



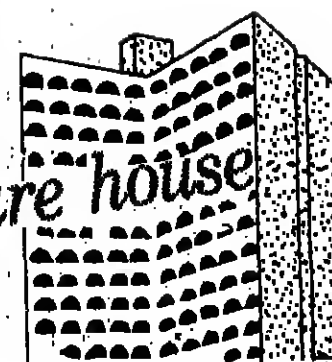
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THE JERUSALEM  
**POST**  
 MAGAZINE

Friday, December 30, 1983

## Moslem Quarter's Jews



مكتبة من الأصل



## WHAT'S ON

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 Binyamin Reception Centre, Sherman  
 Building, Buses 9 and 24 to last stop. Further  
 details: Tel. 03-882819.  
**American Mizrahi Women. Free Morning**  
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## ART GUIDE

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**Jerusalem**  
**MUSEUMS**  
**Israel Museum. Opening Exhibitions (3.1 at 8**  
**p.m.). Continuing Exhibitions:** On Reimann,  
 Paintings; Eliahu Klatner, Paintings; Tom  
 Sedman Freud, children's books; Script,  
 home theatre sets and greeting cards;  
 Memphis Milano, furniture and accessories;  
 David Ben-Gurion in Palestine; Moritz Op-  
 penheim; Tip of the Iceberg No. 2; Permanent  
 Collection of Judaica, Art, Archaeology and  
 Contemporary Israeli Art. Rockefeller  
 Museum: Kadesh Barnea, Judaea Kingdom  
 fortress; How to Study the Past for children.  
 Paley Centre, 1.100 Saturdays.  
**Old Yishuv Court Museum.** The life of the  
 Jewish community in the Old City, mid-19th  
 century-World War II, 6 Reh. Or Hahaim,  
 Jewish Quarter Old City. Sun-Thur., 9 a.m.-4  
 p.m.  
**Galleries**  
 Galerie Vislon Nouvelle, Khuzot Hayotzer,  
 Y.S. Hamiche. Original prints by inter-  
 national artists. Tel. 02-819864, 280031.  
 Tel Aviv Museum. Exhibitions: Pins Collection,  
 Fintz I. et al.; Micha Kirshner: Classical  
 Painting, 17th and 18th centuries; Impres-  
 sionism and Post-Impressionism; Twentieth  
 Century Art; Israeli Art; Zvi Goldstein, Struc-  
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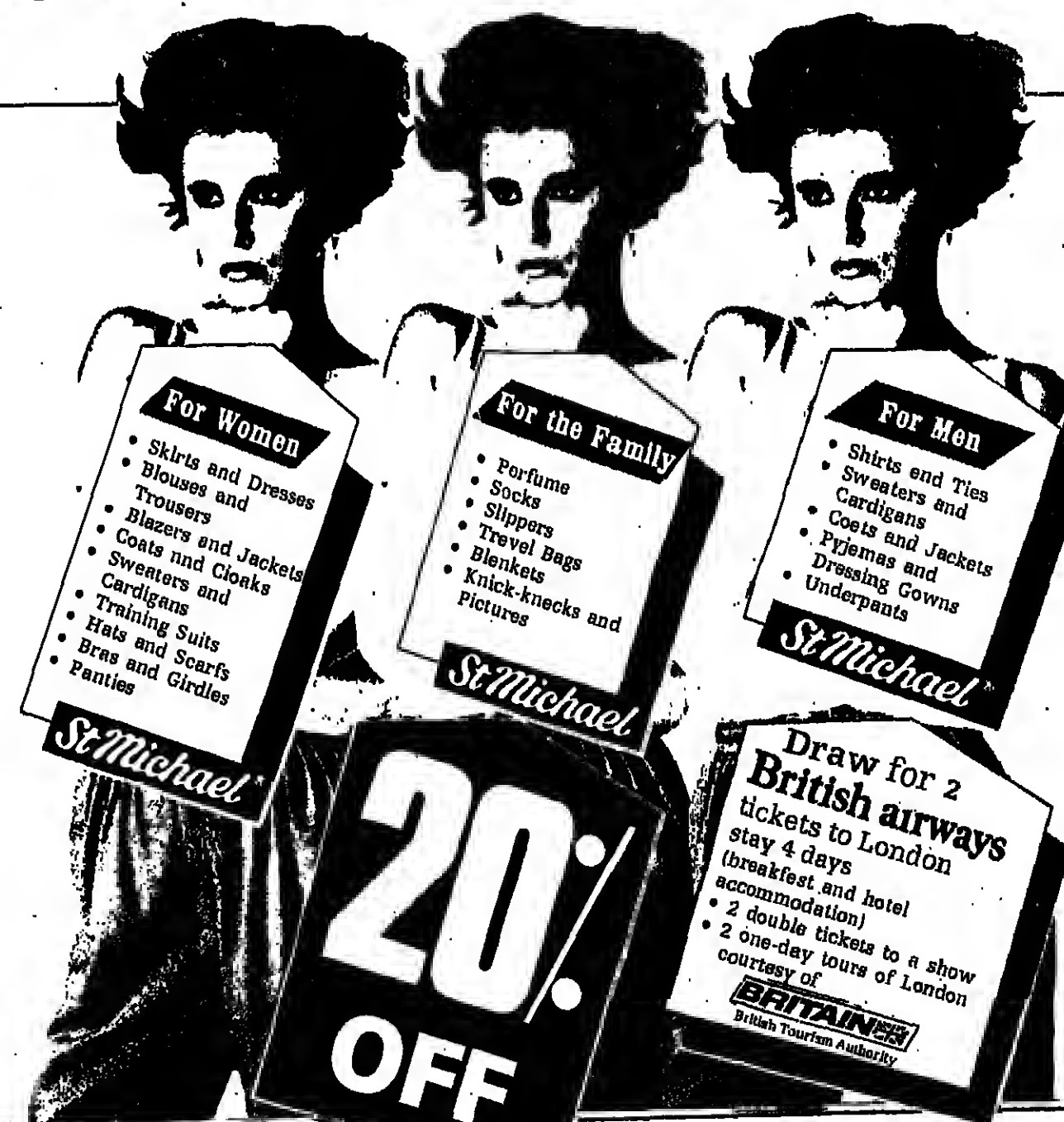
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On the cover: Arab shopkeeper and his Jewish neighbour in the Old City's Muslim Quarter, photographed by Joel Fishman.

January 1 - 13, 1984

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# Unsettling returns

Only 200 Jews have moved back into the Old City's Moslem Quarter. But their presence has created a new set of problems. ABRAHAM RABINOVICH reports.



Taloud in the Moslem Quarter. Students of one of the two yeshivot for priestly studies. About 200 Jews, mostly students, now live in quarter.

A SENSE of the End of Days surrounds the settlement of Jews in Jerusalem's Moslem Quarter, the hint of a blinding climax that might be either a divine revelation or a terrible explosion.

"This is the fuse in the powder keg," says a senior government official, "and there's no policy for dealing with it."

"The redemption is approaching," says one of the leaders of the Jewish settlement. "You have to be blind not to see it."

Until five years ago no Jews lived in the Moslem Quarter, and the city fathers prayed that it would stay that way so that Jerusalem might be spared a friction point second only to the Temple Mount in its potential for calamity.

Today there are close to 200 young Jews living among the 19,000 Arabs there, and the fixtures of permanent settlement are rapidly taking shape, from babies to indoor plumbing.

The profile of this Jewish presence is extraordinary even for a city in which the extreme is a commonplace. The stable, half of this population is preparing itself for the arrival of the Messiah and construction of the Third Temple which might come at any moment. The other half is composed of ex-servants and other penitents who have levitated themselves upon the mystic teachings of Reh Nahman and turned the lives of their neighbours, Arab and Jewish, into a hell.

At the centre of this psychodrama is a sympathetic ex-yeshiva student, Matityahu Hacohen, who, offhandedly, and virtually singlehandedly, initiated Jewish settlement in the quarter. He was apparently motivated by religious rather than nationalist considerations, and in his personal life he is living proof of the ability of Jews to

live harmoniously with Arabs. However, the authorities fear that the dynamic he has set in motion could unhinge the tenuous co-existence that has prevailed in Jerusalem since the Six Day War as nothing else has. Hacohen has already earned a footnote in Jerusalem's history by his blurring of demographic boundaries and, depending on future developments, may deserve greater attention yet.

Born to immigrants from Germany who helped found the religious kibbutz of Sde Eliahu, he was a soldier-student in his last year in a yeshiva hesder on the Golan Heights in 1978 when a friend suggested that he regard the talmudic study of priestly rites in the Temple as vocational rather than academic, training since he himself was a Cohen, a member of the priestly caste. The 23-year-old Hacohen mulled over this light-hearted remark and decided there was logic in it. Orthodox Jews believe in the imminence of the coming of the Messiah and the rebuilding of the Temple.

Instead of letting this passing thought pass out of his mind, Hacohen browsed through the library for writings on the subject and was caught up by the works of the famed Chofetz Chaim. Written about the turn of this century, they laid down procedures for priestly duties in the rebuilt Temple with the immediacy of a work roster being drawn up for any about-to-be-opened institution.

Hnenhen wrote to Rabbi Zvi Yehuda Kook, at whose Jerusalem yeshiva he had studied for a year, to ask whether it made sense for him to pursue the subject. The late rabbi, venerated by his students, for his wisdom, replied by suggesting that he devote part of his time to Temple studies. Hacohen understood that the rabbi was urging him not to lose

his sense of proportion about the matter, but to go ahead.

Encouraged, the young yeshiva student then wrote to another mentor, Rabbi Zvi Neriya, head of Baer Akiva yeshiva, to suggest that someone organize a symposium on the subject of the Temple. Neriya thought it a good idea and referred him to two prominent rabbis in Jerusalem. Hacohen made the long trip from the Golan to find that the rabbis were unwilling to take on any responsibility but were prepared to participate in a symposium.

HACOHEN was both discouraged enough and emboldened enough to attempt the organization of a symposium himself. There were now plenty of speakers. All he needed was a place, a date and an audience. He printed brochures announcing a two-day symposium to be held in Jerusalem the following Pessah, the venue to be announced at a later date. The brochures were posted at the bulletin boards at a number of yeshivot hesder. To his astonishment he received 300 replies.

Less than two weeks before the planned symposium, Hacohen travelled to Jerusalem to find a hall. The Jewish Quarter was the logical site, but no hall was available. It was a woman to whom Hacohen had gone to arrange the catering who suggested that he look at the Torat Haim yeshiva in the Moslem Quarter. It was one of the many Jewish-owned buildings that had existed in the quarter, she said, and was now used for Shabbat services by a congregation made up of former Jerusalem underground fighters.

Overcoming his instinctive reluctance to seek out a voice in an Arab neighbourhood, Hacohen went to see the place, and was instantly won over. The building on Rehov Hagal had been preserved

intact since 1948 by its Arab watchman, who handed over its keys to the Israeli authorities after the Six Day War. In the library, 2,000 religious tomes were neatly stacked.

During the symposium — which proved so successful that another was scheduled for the fall — one of the participants told Hacohen that the subject merited a special yeshiva, not just occasional meetings. Someone suggested using an empty building on an adjacent street owned by the Mograbi community of Jews of North African origin. This area, after all, was closer to the Temple Mount than the Jewish Quarter.

Hacohen contacted a leader of the Mograbim and the community agreed to make the building available on Hamaukka 1978. Hacohen and seven friends moved in the first Jews to resume residence in the Moslem Quarter since the riots of 1936 had driven the last ones out. By the following Pessah, a yeshiva named Ateret Cohanim, the Priestly Crown, was functioning in the building.

IN THE PAST, the Old City had been more integrated than its neat division into four quarters — Jewish Moslem, Christian and Armenian — would suggest. According to Prof. Yehoshua Ben-Arieh of the Hebrew University, thousands of Jews lived in the Moslem Quarter in the 19th century, mostly in rented property and many Moslems lived in the Jewish Quarter. With the increasing political tensions following World War I and the periodic Arab riots, Jews began to leave the Moslem Quarter.

When the Old City fell to Jordan in 1948, Jewish-owned property was taken over by the Jordanian custodian of enemy property, who sold or

realt it to local Arabs. (The same thing in reverse was happening in Israeli Jerusalem.) When the Old City was recovered in 1967, the custodian's records were found by the Israeli authorities and showed 30 Jewish properties in the Moslem Quarter still on the books.

According to former deputy mayor Mera Benvenisti, the return of these properties to Jews was deliberately blocked in the post-Six Day War years by the municipality and the Labour government, in order not to exacerbate inter-communal tensions.

"We had a strict policy not to release these properties. We wanted to prevent the penetration of one element of the population into the enclave of the other. That was bound to increase tensions."

In the years since then, however, 13 of those 30 properties have been handed back to their Jewish owners by the Israeli apotropos (administrator-general), who inherited them from the Jordanian custodian. Ownership of the remaining 17 has not yet been established clearly enough to permit their transfer.

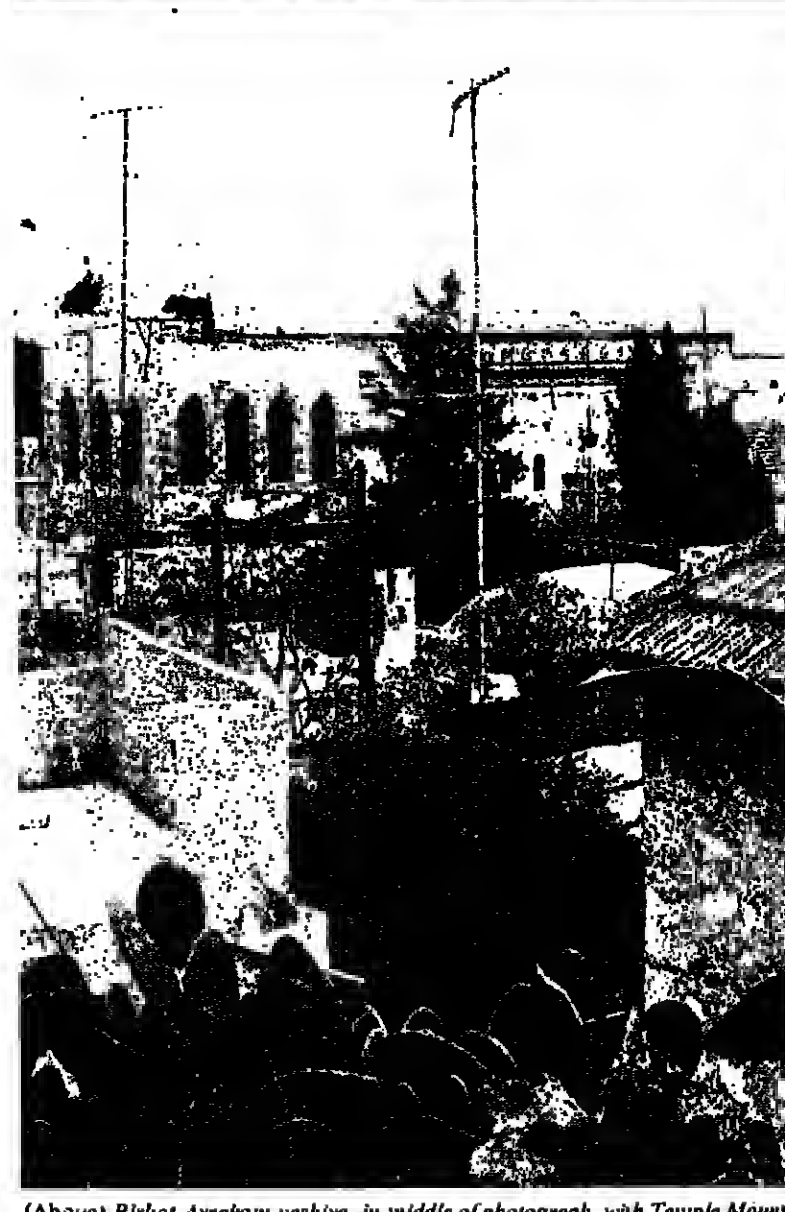
Most of the properties were occupied by Arab families. Where they could show valid leases from the Jordanian custodian — the vast majority of cases — the Arabs were regarded as protected tenants and permitted to stay on, even if the property had been returned to its Jewish owner. In cases where the occupants were squatters, they were generally offered the opportunity of signing a contract with the Israeli apotropos. Only in five cases were Arab families evicted from Jewish property in the Moslem Quarter.

THE ATTERET COHANIM students made it a point to establish friendly relations with their Arab neighbours and Hacohen picked up fair colloquial Arabic. One day, an Arab living in a large building across the street offered to sell him his apartment for a substantial sum. The building was the former Hayot Olam yeshiva and there were now more than a score of Arab families living in its small rooms.

A private donor gave Hacohen the money for the purchase of the proffered apartment, and in the course of time he was able to mobilize funds to buy out most of the other Arab-protected tenants, who were delighted to be able to improve their living conditions. Relations between the yeshiva students and their Arab neighbours were exemplary and when Hacohen married two years ago, 20 of them came to the wedding in West Jerusalem.

This idyll exploded with the arrival two years ago of the Birkat Avraham yeshiva, a strange mix of wide-eyed tinianim (innocents) and ex-prisoners searching for themselves through religion. The way offered them by Birkat Avraham was through the teachings of Nahman of Bratslav, a 19th-century hassidic mystic, whose followers regularly go out to the countryside to commune with God by crying out their innermost feelings. Birkat Avraham is regarded as aberrant by the mainline Bratslav Hassidim of Mea Shearim.

ACCORDING to Hacohen, the Birkat Avraham students moved into empty rooms in the Hayot Olam building and then forced out the Ateret Cohanim students by behaviour he declines to detail. However, Arab neighbours in the building have described in great detail how the Birkat Avraham students allegedly acted towards them



(Above) Birkat Avraham yeshiva, in middle of photograph, with Temple Mount in the background. (Right) Entrance, ex-underground fighters synagogue.

—heating them up, throwing stones at them, and, in one case, a student exposing himself to a woman. The charges are denied by the yeshiva.

"Rav Kook wrote that anyone who studies Reb Nihman must be emotionally stable and must study Reb Nihman's opponents for balance," says one of the Jewish residents of the Moslem Quarter. "If his ideas take people out of their normal way of thinking, it could be dangerous."

Even when they are in their synagogue and study halls, the Birkat Avraham students force themselves upon their surroundings by shouted prayers late into the night and early in the morning. Residents in the adjacent Jewish Quarter, about 100 metres away, frequently call police to complain of being disturbed, but the shouting goes on.

"Their strange behaviour in the street is sometimes frightening," says a Jewish Quarter woman. "They will suddenly dance or stop to pray, as if there aren't any synagogues around. It's very upsetting." For the Arabs living next to the yeshiva it has been a nightmare.

"Teddy Kolek is going about it the wrong way in trying to get them to remove the illegal room they've built," says a Jewish resident of the Moslem Quarter, referring to recent court action by the municipality. "Even if they were put out of the building, they're capable of living in the street. What has to be done is offer them an alternative, preferably on some jebel (hilltop) in the desert."

A year ago, a third yeshiva, called Torat Cohanim, was opened in the premises originally occupied by Hacohen's Ateret Cohanim. The latter has moved into the building on Rehov Hagal, the main street between Damascus Gate and the Western Wall in which the Temple symposium was held.

The Jewish settlement there represents the most substantial integration of Jews and Arabs in Jerusalem since 1967. Many of the

newest yeshiva, like the first, is dedicated to study of the Temple and here, too, most of the students are kohanim.

ALTHOUGH he and his colleagues look like Gish Eimanan and are products of the same educational background, Hacohen asserts there is no tie. "Some of us are for settlement in the territories, some are against. But that has nothing to do with why we are here."

He hustles to print out that his group is opposed on religious grounds to going onto the Temple Mount, as ultra-nationalist groups attempt to do.

The 50 students in Ateret Cohanim are army veterans and serve mostly in tank reserve units.

The 15 in Torat Cohanim did not go to hesder yeshivot or serve in the army. Most of the students in these two yeshivot are married — unlike the Birkat Avraham students — and they live in the Moslem Quarter, in Jewish-owned property which they rent. There are also two independent Jewish families living in the quarter, one of them including the penitent daughter of Minister-without-Portfolio Mordochai Ben-Porat.

In addition, five old synagogues in the quarter have congregations on the Sabbath made up of people who live outside it.

The area in which the Jews are concentrated is so close to the Jewish Quarter that the authorities are discussing a plan to link the two by a rooftop walkway. The area was known in the past as the Mixed Quarter, and Hacohen refers to it as *Mercat Ir Atika* — Central Old City — so as to distinguish it from the Jewish and Moslem Quarters.

The Jewish settlement there represents the most substantial integration of Jews and Arabs in Jerusalem since 1967. Many of the



Library of Torat Haim yeshiva, preserved for years by Moslem neighbours.



(Above) Birkat Avraham yeshiva, in middle of photograph, with Temple Mount in the background. (Right) Entrance, ex-underground fighters synagogue.

Jews live in buildings also housing Arab families.

Hacohen and four other Jewish families occupy small apartments on the upper storey of a courtyard complex known as Kelet Galilea. This was built more than a century ago with money sent by a rabbi in Galicia and its synagogue is still intact.

The bottom storey is occupied by Arab families. "We get along very well," says Mrs. Zippi Kulek, one of the Jewish occupants. "At the beginning, they supplied us with water and electricity."

Walking through the area with Hacohen, one is struck by the warm relations he enjoys with the neighbourhood Arabs, all of whom seem to recognize him.

A middle-aged woman with a karechief on her head smilingly gripped his hand at a streetcorner. "Af Yum?" he asked, inquiring about the health of her husband, who had been ill. She assured him he was well. "And how's the baby?" she asked, referring to Hacohen's year-old son. "Getting big."

Down the street a young Arab man came up to the bearded yeshiva student to shake his head. "I've been up to see the new families on Seraya and wish them luck," he said, referring to two new Jewish families that had taken up residence on Seraya street.

AT A MEETING earlier this year with Mayor Kolek to demand the removal of Birkat Avraham, Arab residents of the area suggested installing another yeshiva like Ateret Cohanim in its place.

However, the violence surrounding Birkat Avraham has tainted the entire Jewish presence in the Moslem Quarter, Birkat Avraham students, who dress in black *haired* gorb, have frequently been attacked while walking

through the area and have responded forcefully and sometimes indiscriminately.

"A bunch of Jews came in with sticks and beat me up and broke a lot of things," said an Arab merchant on Rehov Hagal this week. He did not know, however, from which yeshiva they came. Other merchants in the area declined to talk when asked their opinion about the Jewish presence. Apart from local resentments, terrorism is a factor too.

"Arabs in the quarter understand Jews moving into Jewish property," says a municipal official in close touch with the Arab sector. "They don't have a nationalist problem about that. But they will not accept the idea of Arab property being sold to Jews."

Arabs point out that the ability to return to unhandoned property is not reciprocal, since they cannot get back property in West Jerusalem unhandoned in 1948 — only financial compensation, and not much of that.

"If you asked me what would happen if an Arab wanted to move into the Jewish Quarter into a building that had been Arab-owned before expropriation, I would stammer," says a senior government official. "A country in our position does a lot of stammering."

THE REMOVAL of Birkat Avraham from the quarter is regarded as an urgent priority by the municipality and key government officials. Presuming that is achieved, however, there would remain the broader question: Is Jewish settlement, no matter how benign, advisable in the heart of Arab Jerusalem?

"Everything in Jerusalem is volatile and dangerous," says a senior government official. "Teddy's greatness has been in keeping

the fuse from the powder keg. Jewish settlement in the densely inhabited Moslem Quarter means inverting the fuse."

If Birkat Avraham were not removed, he warned, or if similar institutions were established, it could touch off an explosion that would generate others. "There could be a dynamic that would be beyond anyone's power to control."

"Meanwhile, he noted, there was no government policy regarding Jewish settlement in the quarter. There was, however, unofficial help for the settlers from individuals in various government offices personally interested in seeing Jewish property in the quarter reoccupied by Jews. And there was the measured pressure of the Temple scholars themselves.

"The Messiah is the strongest force in the country now," said the official. "Except for the finance minister, of course."

Benvenisti believes that Jewish settlement in the heart of Arab Jerusalem, no matter how innocently motivated, is a formula for violence.

"This enhances the Arabs' deeply-rooted sense of insecurity. It is a renewed realization that they have no control not only of their political destiny, but even of where they live. All minorities cluster. Jews do, too. It gives a sense of security, a place where you can drop your shield. This is where they could come back to in the evening and curse the Jews."

While the motives of the settlers — whom he did not know — might be pure, said Benvenisti, there was a danger of the situation being manipulated by nationalist elements.

KOLEK'S adviser on Arab affairs, Maurice Zilkha, indicated that the municipality had become reconciled to some kind of Jewish presence in the Moslem Quarter.

"The municipality is not against Jewish settlement in the quarter," he said, "but we want it to be on the basis of friendly relations."

A government official involved in Jerusalem affairs said that Jewish settlement in the Moslem Quarter could not be stopped, but could be controlled.

"We have to control it geographically — not permitting settlement beyond the area contiguous to the Jewish Quarter — and control the type of people moving in, so that violent or militant elements are kept out. To avoid aggravating feelings, I would also prevent the acquisition of Arab property by Jews except maybe for some small infill."

Hacohen himself expresses deep concern about the need for moderation among the settlers.

"We haven't come here to create tensions. I don't know if such neighbourliness exists among Jews as exists between us and the Arabs. We haven't come to dominate, but to fit in. We have no intention of forcing anyone out and I don't see our numbers increasing by more than one or two families a year. We are a responsible group. There are ex-kibbutzniks among us and most of us are army veterans. If irresponsible elements try to settle here, it won't be the Arabs who refuse to absorb them, it will be us."

Nevertheless, he has set in motion a process that can easily become too complex for him or anyone else to control. A new era of intimate Arab-Jewish relations and an age of Messianic deliverance and prophecy are only two of the possible scenarios. There are modern-day prophets who see a very different outcome.



THE two-and-a-half years since the Likud's narrow victory in the June 1981 elections have been marked by growing feelings of frustration in both the Labour opposition and the Liberal wing of the Likud, whose orbits may now be converging.

The extremely narrow Likud plurality (48 to the Alignment's 47 MKs), and the equally slim coalition majority (which has fluctuated between 61 and 64), kept opposition leader Shimon Peres convinced that if he just tried hard enough and persistently enough, the government would topple.

The initial target date for this prophecy was April 1982, the period of the traumatic withdrawal from Sinai. The Begin government confounded Peres and weathered that storm.

Two Likud MKs — Amnon Linn and Yitzhak Peretz — defected to Labour, but that wasn't enough to bring down the government either, and no other defections followed.

Expectations then focused on the political earthquake that was predicted for February 1983, when the Kahane Commission published its report on the Sabra and Shatila massacre. But Begin weathered that one too, managing to wring the Defence Ministry from Ariel Sharon while limiting his potential role as a political spoiler by keeping him in the cabinet.

Begin's paralyzing depression and eventual resignation, and the equally unsettling resignation of Finance Minister Yoram Aridor three months ago, did not do the trick. Nnr has the on-again off-again dissatisfaction of the three-man Tami faction panned out.

PERES'S LAST HOPE for a shock that could still topple the Likud coalition and usher in a Labour government before the elections scheduled for November 1983 is now pinned on what has come to be called "the Gang of Four" in the Liberal wing of the Likud.

It began with former energy minister Yitzhak Berman, who resigned from the government in the wake of the war in Lebanon, and with MK Dror Zeigerman, who serves as an ideologically alienated left-wing dove in the hawkish roost that is the Likud; they have been joined recently by Knesset Speaker Menachem Savidor and Liberal MK Dan Tichon.

Within the coming fortnight or so the four plan to submit a request to Prime Minister Yitzhak Shamir that they be recognized as a separate faction within the Likud. Peres hopes that internal pressures in the Likud will prevent Shamir's acceding to the request, and that this will finally persuade the four to quit the Likud and take the first steps towards establishing a new centrist party.

There has been much talk lately of such a new political initiative. This centres on the possibility that expelled Harutnik Ezer Weizman will return to electoral politics and head such a group. Others speak of the four linking up with Shinar's two MKs as the first stage of such an initiative.

A TALK with Dan Tichon seems to indicate that much of this speculation is premature if not misguided. The four are not necessarily a group united by similar motives. At best they can be seen as two groups of two: Berman-Zeigerman on the one hand and Savidor-Tichon on the other. Even that may be exaggerating the unity of purpose and the common resolve holding the quartet together.

What does unite the four is a



(Above, from left) Yitzhak Berman, Dror Zeigerman, Speaker Menachem Savidor. (Below) Dan Tichon.



## MURKY MIDDLE

The much-heralded 'Gang of Four' is not a gang at all, says Dan Tichon. According to the Liberal MK, they share the view that their party has lost its identity, but differ on their role in or out of the Likud. The Post's YOSEF GOELL reports.



sense of frustration over the erosion and apparent disappearance of the separate Liberal identity during their six-and-a-half years in power, and a sense of trepidation over the fate of the Liberals at the hands of the dominant Herut faction. But there is no unanimity on what to do about these frustrations and fears.

Tichon, an economic consultant who was the Likud-appointed chairman of the board and director-general of the Shikun U'Bituah housing company before he entered the Knesset in 1981, does a good job explaining the frustrations and fears

that exercise so many of his Liberal colleagues.

"Under the original Gahal agreement that joined Herut and the Liberals in 1965, the expectation was that Herut under Begin would attract the nationalist, populist vote, and that we, the Liberals, would bring in the votes of the self-employed middle class.

"Under their former name of General Zionists, the Liberals had always seen themselves as representing the small merchants, the artisans, the private farmers and the self-employed professionals.

and we may also have lost our specific electorate. The purpose of setting ourselves up as a separate faction is to permit us to restore our identity and to attract that electorate again."

TICHON recalls that when the first Likud government was set up, the Liberals were supposed to dominate the sphere of economic policy, with Liberal leader Simcha Ehrlich taking over the Finance Ministry.

Tichon admits that Ehrlich failed, but when he did the Treasury was taken over by Herut and specifically by Aridor, who represented all the anti-Liberal, socially-oriented elements in that party.

In the original Gahal agreement of 1965 the Liberals demanded and were granted the freedom to vote their own way on religious issues. Tichon claims that when the Likud came to power, this provision was almost entirely undermined.

"In effect, with the exception of the adamant opposition of many Liberals to any further amendment of the Law of Return that would remove official Israeli recognition of Reform and Conservative conversions to Judaism, on all other religious issues the Liberals gave in to the pro-religious bias of Begin's Likud.

"As the Likud became more and more nationalistic it also tended to get closer to the religious parties," he says.

SO MUCH FOR the frustrations. What about the fears?

It is no secret that many Herut members had long chafed under Begin's persistent adherence to the letter and spirit of the original Gahal agreement guaranteeing the Liberals a large chunk of the united Knesset faction, in keeping with the Herut/Liberal ratio of the early 1960s. In the present Knesset this has translated itself into a Liberal contingent of 18 MKs as opposed to Herut's 24.

Tichon himself agrees that if the Liberals were to present themselves to the electorate today on a separate list they would get between seven and nine seats. A more objective observer would possibly come up with an even lower figure. This is a disturbing comedown from the early '50s, when the Liberals won 25 seats and were considered the main opposition to Mapai, Labour's predecessor.

Tichon believes that in a new framework it might be possible to win back the support the General Zionists and the Liberals used to enjoy at the centre of the political spectrum.

"Some of today's so-called Liberals really belong in Herut," says Tichon. "People like Justice Minister Moshe Nissim and Energy Minister Yitzhak Moda'i belong with them, not with us."

HE SEES the four as the nucleus of the "true Liberals" who would yet restore the party. But on the Likud itself the four are divided against themselves.

Tichon says that he and Savidor, who is less openly active in the politicking because of his position as Speaker, believe that Prime Minister Shamir will agree to their request to form a separate faction in the Likud. Berman and Zeigerman, he says, have given up on the Likud itself and are ready to contemplate a more radical jump if their request is rejected by Shamir.

The feeling among other Liberals is that Berman, who has an acute sense of responsibility to the voters who put him into the Knesset on a Likud list, will not bolt the Likud to

join any group that would back Labour in supplanting it as the party in power before new elections are held.

A Shamir rejection of the request for a separate faction could, however, serve as a convenient pretext for overcoming such scruples.

In the case of such a rejection the next step could well depend on whether Ezer Weizman decides to emerge from retirement and head a centrist list for the next elections.

Tichon argues cogently that with the present deep divisions that characterize Israeli politics, the party that succeeds in capturing the centre will govern Israel. He believes that the Likud cannot do it unless the Liberals return to their old image and again become attractive to a non-nationalist, non-idealist, economically pragmatic centre.

He obviously also believes that this is the only thing that could persuade a post-Begin Herut to continue to honour the old Gahal agreement to set aside a sufficient number of realistic places for Liberals on the next Likud list.

SOME OF THESE arguments are mirror reflections of arguments that have been heard on the other side of the political fence. Within Labour, many people have been urging Peres to cut loose from Mapai and from such outspoken doves as Yossi Sarid and Shulamit Aloni in order to attract centrist voters to a less dovish party. The reasoning is that a jettisoned left would have no alternative but to join such a centrist Labour in a government coalition of the elections, but would not alienate centrist voters from Labour in the elections.

Peres has rejected this advice and has instead been banking on the rise of a separate centre, hopefully headed by his good friend Ezer Weizman, which would join a Labour coalition.

Weizman himself is reported to be torn between two versions of such a centrist initiative. His natural inclination is to set up a party with a large number of new faces — people who have made a name for themselves in business, the army and the universities, together with younger people from the development towns.

However, the Liberals who are contemplating following Weizman in such a venture are mostly interested in finding themselves high up on any list he might draw up. Which is the very antithesis of the "fresh faces" approach.

Labour leaders who have been talking to Weizman have generally been urging him along the second direction in the hope that that would split the Likud in the next few months and permit a change of government even before elections. A centrist party of new faces — a new version of 1977's Democratic Movement for Change, with Weizman taking Yigael Yadin's place — would, they fear, cut into the Labour vote rather than the Likud's.

There is general agreement that it was not a Likud victory that turned Labour out of office in 1977, but the 15 seats the DMC won. Most of those DMC voters returned to Labour in 1981.

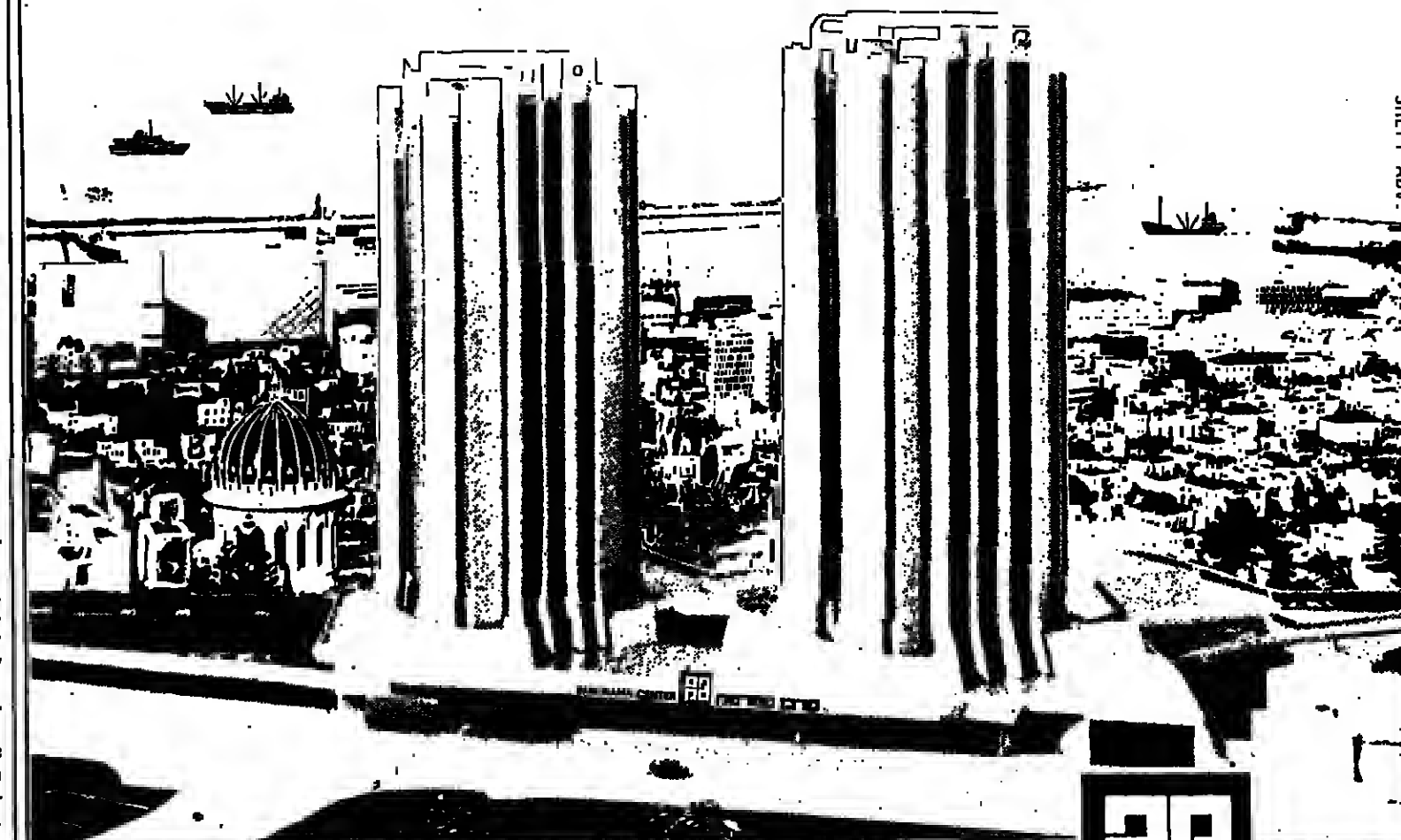
In 1984 or 1985, reaching for the centre will still be the name of the game.

But all this back-room politicking say well be rendered irrelevant by an economic cataclysm. The politicians could be forced to make crucial decisions much sooner than they expect.

## HAIFA IS CENTERED AROUND US,

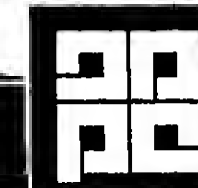
## WE CENTER OURSELVES AROUND YOU.

RIGHT IN THE HEART OF THE CARMEL, THERE IS A SPOT FROM WHICH SOME OF THE MOST BEAUTIFUL VIEWS CAN BE SEEN. HIGH ABOVE THE BREATHTAKING HAIFA BAY, OVERLOOKING THE GREENERY OF THE MOUNTAIN AND... AN INTEGRAL PART OF THE CARMEL CENTER, THE PANORAMA TOWER - A LUXURIOUS AND MAGNIFICENT APARTMENT COMPLEX. GORGEOUS APARTMENTS OF 3, 4 and 5 ROOMS WITH ALL THE FACILITIES YOU ALWAYS DREAMED OF. PRICES RANGE FROM \$134,000 - TO \$258,000. (V.A.T. not included)



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(Above) Members of Blau-Weiss (Blue-White), the first strongly Zionist German Jewish youth group, 1919. (Below) Farewell to a Jewish soldier on way to front (Berlin 1914) used for recruiting.



## THE LONG VIEW

The history of the Jews in Germany 'did not begin with the Emancipation,' says Nahum (Tim) Gidal, who put together Beth Hatefutsoth's exhibit. D'VORA BEN SHAUL reports.

NOSTALGIA, they say, like so many other things, is not what it used to be. That may be the reason why Tim Gidal has forgone the natural temptation to sentimentalize the history of German Jewry in favour of the historian's view, for which he is well equipped. For Tim Gidal the photographer is also Dr. Nachum Gidal the historian, and in an exhibit prepared for Beth Hatefutsoth, Gidal has documented the history of German Jewry in photographs, sketches, medieval illuminated manuscripts, histories and anything else he could lay his hands on.

Gidal first planned the project in conjunction with the Leo Baeck Institute, but they soon came to a parting of ways, since the institute was interested in German Jewry only after the Emancipation at the time of Moses Mendelssohn in the late 18th century. This Gidal could not accept, for he felt that such a narrowing down to this late period would be a distortion of German Jewish history.

What he has done is to cut down an original collection of over 2,000 items to about 450 which provide a glimpse of Germany and its Jews starting in Roman times and continuing until 1933.

Among the most interesting periods documented are the 10th to the 15th centuries. In the Middle Ages, Jews were limited to the occupations of peddler and moneylender. But there was one exception, and that was due to their reputations as physicians. This profession was open to them, and there was hardly a noble German family that did not have its Jewish physician. Most remarkable is that they most often had two; a male doctor for the men of the estate and a female doctor for the women and children. These Jewish women physicians were mostly trained at the University of Padua in Italy, and were granted the highest status, even being entitled by law to armed escorts, provided by the aristocracy, when they went out to visit their patients.

The Hebrew University gave Vidal access to the long-lost but recently rediscovered Yiddish manuscript of Glueckel von Hameln's memoirs. This unusually well-educated daughter of a Jewish family from the same town as the legendary Pled Piper wrote the story of her ancestry and her own life in many towns in Germany for the benefit of her many children and grandchildren, between the years 1699 and 1719.

One photograph of which Gidal is especially proud is of Rabbi Samson Raphael Hirsch, taken between 1847 and 1849. At first the photo was a matter of dispute, many people wanting to disclaim it since Hirsch is portrayed without a kippah. But Gidal established that Hirsch's nickname was "the Wig Rabbi" since he wore a wig instead of a kippah, making himself less strange to the Jews of the Enlightenment, and allowing him closer contact with them.

Another prize exhibit is a home guide to health, written and illustrated by Tobias Cohn, a physician and Hebrew author born in Metz in the mid-17th century who eventually settled in Jerusalem.

The exhibit represents several years of work, but Gidal feels that it was well worth it.

Jewish history in Germany did not begin with the Emancipation, he says. "The Emancipation was a boon for which we paid dearly. Jewish history on the Rhine cannot be told without presenting the magnificent illumination of manuscripts, the intricate calligraphy, or, on the other hand, ignoring the Crusades, when as much as 90 per cent of the community may have been decimated. You can't ignore the Black Death or the role of Jewish physicians either. It's all of a piece, and ended with the Holocaust."

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULLOUT GUIDE

### The Poster

#### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

##### Jerusalem

**A CAPPELLA CONCERT** — With the RAU University Choir, Madrigals, South African music. (Mt. Zion, Dormition Abbey, today at 2.30 p.m.)

**HARPISCHORD RECITAL** — By Yocheved Schwartz. German Baroque music. (Tzavia, tomorrow at 11.11 a.m.)

**THE JERUSALEM SYMPHONY ORCHESTRA** — Conducted by Hans Knoll. Zoroaster. With various soloists, plus the Munich Mulet choir. Works by J.S. Bach and Mozart. (Jerusalem Theatre, tomorrow)

**THE JERUSALEM SYMPHONY ORCHESTRA** — Conducted by Ory Bertini. Soloist Heinz Holliger, oboe. Programme — Mozart: Oboe Concerto, K.285; Mahler: Oboe Concerto No. 2; Bruckner: Symphony No. 1. (Mann Auditorium, Thursday)

**TEL AVIV CONSERVATORY ORCHESTRA** — Conducted by Steven Sloane. Soloist Michal Shamir, soprano. Works by Mozart, Rodrigo, Ives and Susskind. (Tel Aviv University, Bar-Shira Auditorium, Thursday)

**HALFA CHURCH CONCERT** — Conducted by Eli Freud. Works by Bach, Handel and Haydn. (Stella Maria Church, Tuesday at 7.30 p.m.)

**BAROQUE SONATAS** — Works by C.P.E. Bach, Richter, Mincini, Helbra and others. (Hilfin Museum, Tuesday)

**THE ISRAEL CHAMBER ORCHESTRA** — (See Tel Aviv.) (Hilfin Auditorium, Tuesday)

**ORGAN RECITAL** — With Barbara Schmutz. Works by Mendelssohn, C.P.E. Bach, Gullmatt and others. (Mt. Zion, Dormition Abbey, Tuesday)

**THE JERUSALEM SYMPHONY ORCHESTRA** — Conducted by Wolfgang Gommersheim. With various soloists, plus the Madrigal Choir (Stuttgart). Handel: "Jephtha," Oratorio. Jerusalem Theatre, Wednesday

**VOCAL RECITAL** — Githa Yaron, with Idith Zvi, in Paul Hindemith's "Marienleben." (YMCA, Thursday at 4.30 p.m.)

**WINE INSTRUMENTS** — Of the Israel Synagogue, Beersheva. Works by Molter, Haydn, Mozart and others. (Tzavia, tomorrow at 11.11 a.m.)

**THE ISRAEL PHILHARMONIC ORCHESTRA** — Conducted by Elisha Inbal. Soloist Zehava Gal, mezzo-soprano. Programme — M. O'Ryan: Qumran; Ravel: Scherazade; Tchaikovsky: Symphony No. 5. (Mann Auditorium, tomorrow)

**ORGAN CONCERT** — With Elisabeth Rofit. Works by Bach and Beethoven. (Jaffa, Immanuel Church, 9 Beer Hofman, tomorrow)

**THE JUBILATE CHOIR (Faloud)** — Conducted by Astrid Riska. Works by Victoria, Mendelssohn, Sibelius, Finnish music plus more. (Tel Aviv Museum, Monday and Tuesday)

**BELA BARTOK** — His music. Presented by Zvi Avni. With Idith Zvi and Yonatan Zak.

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A scene from the film "Star Chamber," directed by Peter Hyams, with actors Michael Douglas and Hal Holbrook.

#### ENTERTAINMENT

##### Jerusalem

**APPLES OF GOLD** — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laranne, tomorrow at 9 p.m., King David, Sunday at 9 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Stories by the famous Yiddish writer, performed in English by Jeremy Hyman, Dawn Nadel, Isaac Weinstock, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

**GOLDEN GUITAR** — Tara Oze sings folk songs, ballads and American Indian songs tomorrow. Marian plays French songs on Tuesday; Jon Mark Luxembourg plays classical pieces on Wednesday; Brno Karshya plays Hasidic folk and baroque on Thursday. (Zorah the Buddha, 9 Yool Salomon, at 8 p.m.)

**ISRAELI FOLKLORE** — Taste of Israel dancers. Pa'amel Talman folk dancers. (International Cultural Centre for Youth, 12 Enck Refaim, tomorrow at 9 p.m.)

**JAZZ** — With the Freddie Weigall Trio (Hilton, Monday at 9 p.m.)

**JAZZ** — Fred Weigall, piano; Eric Heller, bass; Saul Olshton, trumpet. (American Colony Hotel, Nabul Rd., Thursday at 9 p.m.)

**THE JUBILATE CHOIR** — (See Tel Aviv.) (Beersheva, Conservatorium, Tuesday)

**SH'FEYA MANDOLIN ENSEMBLE** — Conducted by Meir Jacobson. Works by Mozart, Handel, Telemann, Morton Gould and others. (Ein Harod, Beit Zvi, tomorrow at 6.30 p.m.; Kibbutz Nir-Am, Tuesday at 9 p.m.)

**ARIAS** — By Bach and Telemann. (Ramat Hasharon, Yuval, Wednesday)

**THE JERUSALEM SYMPHONY ORCHESTRA** — (See Jerusalem, Wednesday.) (Upper Nazareth, Cultural Centre, Thursday)

**TEL AVIV AREA**

**ACTORS, ACTORS, ACTORS** — By Itzik Weingarten. Directed by Oded Kotler. Produced by the Neve Zedek Theatre. The actor's dream and ideas vs. daily life. (Neve Zedek, 6 Yehiel, Tuesday and Wednesday at 9 p.m.)

**ACTORS VERSUS AUDIENCE** — By Peter Hendek. Directed by Tami Lederer. A modern play with audience participation. (Old Jaffa, Hasimish, tonight at midnight)

**BIG BILLY BOL** — Comedy by Yoram Gal. About an Israeli hero who conquers the world. (Old Jaffa, Hasimish, tonight at 10 p.m.)

**BED-KITCHEN, BED-KITCHEN** — Comedy for one actress with Dina Doron playing 3 entirely different women. Written by Dario Fo and Franca Ramo. Directed by Ilan Eldad. (Tzavia, Wednesday at 8.30 p.m.)

**BORDER INCIDENT** — Imaginary meeting between Golda Meir and Raymond Tawil. (Tzavia, Tuesday at 9 p.m.)

**PILLAR OF WOOD** — Selection of political satire. Produced by the Tzavia Theatre. (Jerusalem Theatre, Thursday at 8.30 p.m.)

**"LAMA LAMA LAM..."** — Theatre. (Hilfin Museum, tomorrow at 10 a.m. and 11.30 a.m.)

**HAIFA**

**CHURCH CONCERT** — Conducted by Eli Freud. Works by Bach, Handel and Haydn. (Stella Maria Church, Tuesday at 7.30 p.m.)

**BAROQUE SONATAS** — Works by C.P.E. Bach, Richter, Mincini, Helbra and others. (Hilfin Museum, Tuesday)

original Diaspora Yeshiva Band. (Israel Centre, 10 Strum, tomorrow at 8.30 p.m.)

**SCOOP BAND** — Songs plus... (Tzavia, 38 King George, Thursday at 8.30 p.m.)

**SHMULIK KRAUS** — In his programme between the songs. (Khan Theatre, tomorrow at 9 p.m.)

**SHLIMO ARTZI** — Solo programme. (Tzavin, tonight at midnight)

**TONIGHT SHOW** — Presented by Barry Langford. Evening of international entertainment and interviews. Special guest, Leonid Graves. (Hilton, tomorrow at 8.30 p.m.)

**HAIFA**

**GENTLEMEN THE HYSTERIA RETURNS** — By Motti Gidi. Entertainment programme with singing, dancing and acting. (Haifa Auditorium, tomorrow at 9.30 p.m.)

**Others**

**APPLES OF GOLD** — See Jerusalem for details. (Telat, Mofet, Thursday at 8 p.m.)

**CHAN CANESTA** — Live performance of magical mind manipulations. (Olatayim, Shavit, tonight at 10 p.m.)

**HAGASHASH HAHIVER** — Programme of humour and satire. (Kiryat Haim, Beit Ha'am, tomorrow at 9.30 p.m.)

**ZIPPORAH GREENFIELD** — Drum and Voice. 17th-century Yemenite wedding songs. (Ramat Hasharon, Yugal, 57 Ushahkin, Thursday at 8.30 p.m.)

**MUSIC AND HUMOUR** — With Meni Pe'er.

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**HAIFA**

#### FOR CHILDREN AND YOUTH

##### Jerusalem

**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2 p.m.; Course for children aged 7-14: Learning about and caring for animals. Details at 02-814822)

**SCENT OF COOKING** — Puppet theatre for age 5 and above. (Train Theatre, Liberty Bell Garden, Monday at 4 p.m.)

**STORY HOUR** — Produced by the Khan Theatre. A collection of folk tales, plus original stories. (Khan Theatre, today at 2 p.m.)

**STORY-TELLING HOURS** — (In English) (Israel Museum, Wednesday at 4 p.m.)

**THE WAY BEHIND THE SHADOW** — Puppet theatre for ages 4-7. The story of a kid

monster. (Train Theatre, tomorrow at 11.30 a.m.)

**TEL AVIV**

**EZRA DAGAN** — Songs, stories, pantomime, clowns. (Old Jaffa, Hasimish, 8 Mazel Dagim, tomorrow at 11.30 a.m.)

**FAMILY FUN** — Including tricks by chimpanzees, dolphins, and sea lions, puppet theatre, clowns, cartoons and more. (Dolphinarium, Charlen Clow Park, tomorrow 12 p.m.-4.30 p.m.; Sunday through Thursday at 4.30 p.m., only)

**1000 FACES** — Pantomime with Julian Chagrin. (Beit Leisla, tomorrow at 11.30 a.m.)

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**ORGAN CONCERT** — With Elisabeth Rofit. Works by Bach and Beethoven. (Jaffa, Immanuel Church, 9 Beer Hofman, tomorrow)

**THE JUBILATE CHOIR (Faloud)** — Conducted by Astrid Riska. Works by Victoria, Mendelssohn, Sibelius, Finnish music plus more. (Tel Aviv Museum, Monday and Tuesday)

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### JERUSALEM Cinemas

**CINEMA 1000**  
in Jerusalem Cinemas

Buses 18, 19, 24, Tel. 415067

Fri. Dec. 30  
Double feature/1 ticket:  
Blazing Saddles 2  
Delapussy 3.45  
Sat. Dec. 31  
History of the World 6.30  
New Year's Eve  
Triple feature/1 ticket:  
Blazing Saddles 8  
History of the World 9.45  
Delapussy 11.30

Sun. Jan. 1:  
Escalator 6.10  
Numbatun 9.15  
Mon. Jan. 2:  
Numbatun 6.45  
Escalator 9.30  
Tue. Jan. 3:  
Dr. Strangelove 7  
Wed. Jan. 4:  
Woodstock 6.45  
Dr. Strangelove 9.15  
Thur. Jan. 5:  
From the Life of the Marlones 7, 9

**EDEN**  
**SWEET REVENGE**  
Sat. 7, 9  
Weekdays 4, 7, 9

**EDISON**  
**LONE WOLF**  
2nd week  
• DAVID CARLIN  
• CHUCK NORRIS  
Sat. 7, 9  
Weekdays 4, 7, 9

**HABIRA**  
2nd week  
**ADIEU L'AMI**  
• ALAIN DELON  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

**ISRAEL MUSEUM**  
Tue. 6.30  
**LA PASSANTE DE SANS SOUCI**

**KHIR**  
2nd week  
**WHO WILL LOVE MY CHILDREN?**  
Sat. 7, 9  
Weekdays 4, 7, 9

**MITCHELL**  
**I LOVE YOU CARMEN**  
Sat. and weekdays 7, 9

**ORION** Tel. 22914  
2nd week  
**STAR CHAMBER**  
• MICHAEL DOUGLAS  
• SHARON GLESS  
Sat. 7, 9  
Weekdays 4, 7, 9

**ORNA** Tel. 224733  
**BAMBINO IN HONG KONG**  
Hebrew and English subtitles  
15.20, Sun. 15.50  
Sat. 7, 9; Weekdays 4, 7, 9

**SEMADAR**  
**SOPHIE'S CHOICE**  
• MERYL STREEP  
Sat. and weekdays 6.45, 9.15

**SMALL AUDITORIUM**  
**BINYEN HA'UMA**  
**TO BEGIN AGAIN**  
Sat. and weekdays 7, 9

**RON**  
2nd week  
First prize at Cannes Festival  
for the foreign film by  
Alvin Karpis  
**YOL**  
Sat. 7, 9.15  
Weekdays 4, 7, 9.15

**TEL AVIV Cinemas**

**ALLENBY**  
5th week  
**REVENGE OF THE NINJA**  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4, 7.15, 9.30

**BEN YEHODA**  
7th week  
**LONE WOLF MACQUADE**  
Sat. 11, midnight  
Weekdays 4, 11, 7.15, 9.30

**BETH HATEFUTSOTI JEWISH CINEMATHEQUE**  
Mon. Wed. 8.30  
**L'AFFICHE ROUGE**  
• PIERRE CLEMENTE  
• RIDGER IDANOV  
• ANIUE ALVINA  
English subtitles

**CHEN 1**  
9th week  
**TRADING PLACES**  
Take two complete strangers... make  
one of them feel the other way...  
• DAN AYKROYD  
• FODIE ALPHIN  
Tonight 9.30, 12.10  
Sat. 7, 9.40  
Weekdays 4, 7.30, 9.30

**CHEN 2**  
22nd week  
**AN OFFICER AND A GENTLEMAN**  
Tonight 9.30, 12.10  
Sat. 7, 9.40  
Weekdays 4.30, 7, 9.40

**CHEN 3**  
10th week  
**BLUE THUNDER**  
Tonight 9.30, 12.10  
Sat. 7, 9.40  
Weekdays 4.30, 7, 9.40

**CHEN 4**  
22nd week  
**CANNERY ROW**  
Tonight 9.30, 12.15  
Sat. 7.05, 9.30  
Weekdays 4.30, 7.05, 9.30

**CHEN 5**  
5th week  
**PSYCHO II**  
4.30, 7.05, 9.30

**DRIVE-IN**  
Tonight 11:  
Sat. and weekdays 9.30  
**PARF**  
Sat. and weekdays 7.15, 9.30  
Tonight, Sat. and weekdays  
at midnight: Sex Film

**CINEMA ONE**  
**BEST LITTLE WHOREHOUSE IN TEXAS**  
Tonight 10  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**CLASS**  
37 Ginzburg St., Tel. 613321  
Tonight at 10: COUP DE FOUORE  
Midnight: TETTER'S WAY  
Sat. and weekdays 4.30, 7.15, 9.30

**COUP DE FOUORE**  
English subtitles

**ESTIER** Tel. 225610  
2nd week  
**ADIEU L'AMI**  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**GAT**  
5th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**NEW CINEMA GORDON**  
Bey Varda 97, Tel. 244774  
[Israel Premiere]  
The extraordinary Swedish film  
Winner of 1 award at the  
Berlin Festival  
Written and directed by Hans  
Alfredson  
**REQUIEM FOR A FOOL (Sven)**  
• STELLAN SKARSGARD  
• MARIA JOHANSSON  
Sat. 7.15, 9.30; Weekdays 4.30, 7.15, 9.30

**HOOD**  
7th week  
**BABY LOVE**  
• RICHARD HERR  
Tonight 10; Sat. 7.30, 9.30  
Weekdays 4.30, 7.30, 9.30

**LEVI**  
10th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**MONY PYTHON'S THE MEANING OF LIFE**

**LOCAL HERO**  
Sat. 7.15, 9.30  
Weekdays 1.30, 4.30, 7.15, 9.30

**LEVY**  
10th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**PARIS**  
4th week  
**REQUIEM**  
Sat. 7.15, 9.30  
Weekdays 10.12, 3, 4, 7.15, 9.30

**PEER**  
4th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**MORTELE RANONNEE**  
• ISABELLE ADJANI  
English subtitles

**SHAHAF**  
10th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**FLASH DANCE**  
Sat. 11 a.m.; CONDO MAN

**LIMOR**  
2nd week  
**ZORBA THE GREEK**  
Winner of 3 Academy Awards  
Based on the novel by Nikos  
Kazantzakis  
Music: Mikis Theodorakis  
• ANTHONY QUINN  
• IRMA PAPE  
Tonight 9.30, 12; Sat. 6.45, 9.30  
Weekdays 4, 6.45, 9.30  
Sat. 11 a.m.: TIME BANDITS

**MOGRABI**  
Israel Premiere  
**The Entity**  
There is no escape  
from something you cannot see

**DEKEL**  
2nd week  
Sat. and weekdays 7.15, 9.30

**THE STAR CHAMBER**  
• MICHAEL DOUGLAS

**LEVY**  
10th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**LOCAL HERO**  
Sat. 7.15, 9.30  
Weekdays 1.30, 4.30, 7.15, 9.30

**LEVY**  
10th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**PARIS**  
4th week  
**REQUIEM**  
Sat. 7.15, 9.30  
Weekdays 10.12, 3, 4, 7.15, 9.30

**PEER**  
4th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

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• ISABELLE ADJANI  
English subtitles

**SHAHAF**  
10th week  
Tonight 10; Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**FLASH DANCE**  
Sat. 11 a.m.; CONDO MAN

**TCHELET**  
4th week  
**MERRY CHRISTMAS MR. LAWRENCE**  
4.30, 7.15, 9.30

**TEL AVIV MUSEUM**  
2nd week  
**MUDDY RIVER**  
Sat. 7.15, 9.30  
Weekdays 4.30, 7.15, 9.30

**ZAFON**  
15th week  
**TO BEGIN AGAIN**  
4.30, 7.15, 9.30

**HAIFA Cinemas**

**AMPHITHEATRE**  
Suspense drama  
**NIGHT OF THE JUGGLER**  
• JAMES BROLIN  
**ARMON**  
**FORCED VENGEANCE**  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

**ATZMON**  
Funniest comedy of the year  
**THE TOY**  
• RICHARD PRYOR  
• JACKIE GLEASON  
4, 6.45, 9

**CHEN**  
15th week  
**FLASH DANCE**  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

**FRENCH CULTURAL CENTRE**  
**CINEMATHEQUE BEIT ROTHSCHILD**  
Mon. 9.30  
**LES UNS ET LES AUTRES**

**MORIAH**  
**SIX WEEKS**  
• DUOLE MOORE  
• MARY TAYLOR  
Sat. and weekdays 6.45, 9

**ORAH**  
Neil Simon's film  
**MAX DUGAN RETURNS**  
• MARSHA MASON  
• JASON ROBARDS  
• DONALD SUTHERLAND  
4, 6.45, 9

**PEER**  
**TRADING PLACES**  
Sat. 6.45, 9  
Weekdays 4, 6.45, 9

**RON**  
**REVENGE OF THE NINJA**  
4, 6.45, 9

**SHAVIT**  
**HEAT AND DUST**  
• JULIE CHRISTIE  
6.45, 9

**ORION**  
**RACE TO HELL**  
6 nonstop performances  
Adults only

**ORLY**  
3rd week  
**JESUS CHRIST SUPERSTAR**  
Sat. and weekdays 6.45, 9

**RAMAT GAN Cinemas**

**ARMON**  
6th week  
Tonight 10  
Sat. and weekdays 7, 9.30  
**I LOVE YOU CARMEN**  
Mut. 4: LOVE BUG

**LILY**  
Tonight 10  
Sat. and weekdays 7.15, 9.30

**OASIS**  
10th week  
**TRADING PLACES**  
Tonight 10  
4, 7, 9.30

**ORDEA**  
2nd week  
7.15, 9.30  
**DEADLY SUMMER**  
• GOLDIE HAWN  
• BURT REYNOLDS  
Mut. 4: BOY TAKES GIRL

**RAMAT GAN**  
7.15, 9.15  
**JINXED**  
• KEN WOLFE  
• RIP TORN  
Directed by Dan Siegel

**HERZLIYA Cinemas**

**DAVID**  
**LOCAL HERO**  
7.15, 9.30

**TIFERET**  
Israel film  
**MARRIED COUPLES**  
• YARON LONOU  
7.15, 9.15

**HOLON Cinemas**

**MAGDAL**  
3rd week  
Tonight 10; Sat. and weekdays  
7.15, 9.30  
**TRADING PLACES**  
Mut. 4.30: THAT DARN CAT

**SAVOY**  
Tonight at 10; Sat. 7.15, 9.30  
Weekdays 7.15, 9.30  
**LADY OF THE NIGHT**  
Mut. 4.30: HARPER VALLEY P.T.A.

### THIS WEEK'S EVENTS

## THE TEL AVIV MUSEUM

27 SHAUL HAMELECH BLVD. TEL. 257361

**EXHIBITIONS**  
THE PINB COLLECTION: CHINESE AND JAPANESE PAINTINGS AND PRINTS  
FINDY LEITERSDORF: AN ISRAELI FASHION DESIGNER  
MICHA KIRSHNER — PHOTOGRAPHY  
ZVI GOLDSTEIN: STRUCTURE AND SUPERSTRUCTURE (see Helene Rubinstein Pavilion)

**COLLECTIONS**  
CLASSICAL PAINTING IN THE 17TH AND 18TH CENTURIES: IMPRESSIONISM AND POST-IMPRESSIONISM: TWENTIETH CENTURY ART: ISRAELI ART

**MUSIC** ISRAEL DISCOUNT BANK  
The concert scheduled for Saturday, 31.12, is cancelled.  
THE SOUND OF CHOIRS — The Chamber Choir Jubilate (Finland) Works by Victoria, Haasler, Mandelstam, Verdi, Sibelius and Finnish Music. 1st Series, Monday, 2.1, at 8.30 p.m. 2nd Series, Thursday, 5.1, at 8.30 p.m.

**FESTIVAL OF COMMERCIALS**  
A selection of the short commercials awarded prizes at the Cannes Festival for Commercials. Courtesy of the Aerial Communication Group. Sunday, 1.1, at 7.00 and 8.00 p.m.

**CINEMA — Premiere Screenings:**  
MUDDY RIVER (Japan, 1981, black and white, Japanese with Hebrew and English subtitles). Director: Kohji Ogiura. Of lost innocence: insights into the child's world. The most outstanding achievement of the young Japanese cinema. Awarded the 1982 Moscow Film Festival Prize. Daily at 4.30, 7.15, 8.30 p.m.; Saturday at 7.15, 8.30 p.m.

**VBITTING HOURS:** Sunday-Thursday, 10 a.m.-10 p.m.; Friday closed. Saturday 10 a.m.-2 p.m.; 7-10 p.m. Information and box office: Tel. 281297

**THE HELENA RUBINSTEIN PAVILION**  
**EXHIBITION**  
ZVI GOLDSTEIN: STRUCTURE AND SUPERSTRUCTURE  
Visiting Hours: Sunday-Thursday, 9 a.m.-1 p.m.; 5-8 p.m. Friday closed. Saturday 10 a.m.-2 p.m.

**JOIN THE TEL AVIV MUSEUM ASSOCIATION OF PATRONS AND FRIENDS FOR 1984**

### MITZVAH

## THE LEAGUE FOR FAMILY RIGHTS

cordially invites you to attend its annual

### FORUM

to be held in Jerusalem at the WINDMILL HOTEL, Mandela St. off Keren Hayesod, on Tuesday, January 3, 1984, at 8.00 p.m.

**The Topic: MARRIAGE, DIVORCE AND THE FAMILY IN TRANSITION**

**Panelists:** Sylvia Mandelbaum, Founder of MITZVAH  
Dr. Rivka Dangel, Professor of Social Work — Family Therapist  
Rabbi Avraham Feder, Educator  
Leonard Finn, Marriage Counselor  
Pinna Peil, President of MITZVAH, Moderator

The Forum will be conducted in English.  
Refreshments will be served.

### THE HEBREW UNIVERSITY OF JERUSALEM

**THE PROGRAMME OF CANADIAN STUDIES**  
co-sponsored by the Government of Canada and  
Ralph and Roz Helbert of Toronto

cordially invites the public to a lecture on the topic:  
**NATIONAL IDENTITY AND CULTURE IN CANADA**  
by  
Professor Jean M. Guit  
University of Ottawa

to be held on Tuesday, January 3, 1984 at 8.00 p.m., at the Mainradoff Faculty Club, Mount Scopus  
(Light refreshments will be served)

### "It's probably nothing..."

but what if it's something

Report suspicious objects! Dial 100.

### THEATRE

(Continued from page 4)

**HAMLET** — By William Shakespeare. Produced by the Hahmsh Theatre. Directed by David Thieremka. (Hahmsh, Small Hall, tomorrow through Monday at 8.30 p.m.)

**THE HUIT** — Detective comedy produced by the Lila Theatre. (Bat Dor, tonight at 10 p.m. and 11.45 p.m., tomorrow at 9 p.m.)

**INSIGNIFICANCE** — By Terry Johnson. Directed by Jeddah Besser. Produced by the Beit Leisim Theatre. A chance meeting between 4 people in a New York hotel in 1933. (Beit Leisim, Wednesday and Thursday at 8.30 p.m.)

**ISRAEL'S EVE OF INDEPENDENCE** — By the Carmel Theatre. (Beit Leisim, Sunday at 8.30 p.m.)

**OVER AND BEYOND** — With Oded Tzoni. (Old Jaffa, El Hamam, tonight at 9.30 p.m.)

**THE PASSION (PRE-PARADISE BORRY NDA)** — By Yossi Hadar. Directed by Oded Kotler. Produced by the Neve Zedek Theatre. The story of a group of pilots after the occurrence of a dramatic event. (Neve Zedek, 6 Yehieli, Wednesday at 9 p.m.)

**PILOTS** — By Yossi Hadar. Directed by Oded Kotler. Produced by the Neve Zedek Theatre. The story of a group of pilots after the occurrence of a dramatic event. (Neve Zedek, 6 Yehieli, Wednesday at 9 p.m.)

**QUARTERMAINE'S TERMS** — Produced by the Carmel Theatre. (Carmel, tomorrow, Sunday and Thursday at 8.30 p.m.)

**THE RUBBER MERCHANTS** — by Hanoch Levin. Produced by the Carmel Theatre. A story of warped human relations. (Tzaviv, Sunday at 8.30 p.m.)

**RUN FOR YOUR WIFE** — British comedy produced by the Yuval Theatre. Directed by

Leonard Schich. (Beit Hahmsh, Monday and Wednesday at 9 p.m.)

**SANGER** — By Notti Baharov. A story of the world of crime. Produced by the Hahmsh Theatre. (Hahmsh, Large Hall, tomorrow through Monday at 8.30 p.m. Sunday simultaneous English translation)

**TENZI** — Produced by the Beit Leisim Theatre. The story takes place around the hovering (Beit Leisim, 34 Weizmann, Monday and Tuesday at 8.30 p.m.)

**Haifa**

**EXISTENCE AND ENTERTAINMENT** — Sallial Cabinet. Lyrics by Yonatan Gelfen, music by Shlomo Gronich. Directed by Itzik Weingarten. (Beit Abba Khoushy, tomorrow at 9 p.m.)

**THE ISLAND** — By Aihol Fugard (in Arabic). Directed by Amit Gazit. Produced by the Haifa Municipal Theatre. About 2 black political prisoners in South Africa. (Wed) Sallial Theatre, Sunday through Thursday at 8.30 p.m.)

**MESSIAH** — By Martin Sherman. Directed by Robert Alon Acherian. Produced by the Haifa Municipal Theatre. The story of a Jewish girl in Poland in the 17th century. (Haifa Theatre, tomorrow through Thursday at 8.30 p.m.)

**Others**

**THE CAUCASIAN CHALK CIRCLE** — By Brecht. A Carmel Theatre production. (Carmel, Monday and Tuesday at 8.30 p.m.; Ayelet Hahmsh, Wednesday at 8.30 p.m.)

**CITY SUGAR** — (Carmel, tonight at 9.45 p.m.; Kiron, tomorrow at 9.30 p.m.; Beersheva Theatre, Wednesday at 8 p.m., Thursday at 8.30 p.m.)

**RUN FOR YOUR WIFE** — British comedy produced by the Yuval Theatre. Directed by

Kiryat Bialik, Sapir, tonight at 10 p.m. Kibbutz Hahmsh, Wednesday at 9 p.m.)

**NO ENTRANCE TO PARLIAMENTARY DOKS** — One-woman show, writer, care-paired and directed by Gila Yenne. A social and political satire picture of Israel today. (Tivon, Beit Hahmsh, tonight at 9 p.m.)

**PILLARS OF SOCIETY** — By Isen. Directed by Theodore Toma. Produced by the Beersheva Municipal Theatre. The story of a Norwegian family in a small, closed community. (Beersheva Municipal Theatre, tomorrow at 8.30 p.m.)

**RUN FOR YOUR WIFE** — (Herliya, David, tonight at 10 p.m.)

### DANCE

**Jerusalem**

**DANCE AND CIRCUS** — One-woman performance by Miri Ren Baruch. A look behind the scenes of circus artists. (Khan Theatre, today at 2 p.m.)

**TEL AVIV**

**INBA DANCE THEATRE** — Steps and Sounds, choreographed by Sara Levy Tani and others. (Neve Zedek Theatre, Thursday at 8.30 p.m.)

**Others**

**INBA DANCE THEATRE** (Beersheva University, Monday at 9 p.m.)

For last-minute changes in programmes or times of performances, please contact box office.

Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Sunday morning of the week of publication.

### WALKING TOURS

**Jerusalem**

Jerusalem through the Ages  
Sunday and Tuesday 9.30 a.m. and Thursday at 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi Synagogues, Western Wall.

Sunday at 2 p.m. — Sites of special Christian interest.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday at 2 p.m. — The Jewish Quarter and Zion.

Wednesday at 9.30 a.m. — The Greek and Roman Period in Jerusalem.

Thursday at 9.30 a.m. — The Mt. of Olives in Jewish, Christian and Muslim belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3½ hours. Tickets may be purchased on the spot. All tours are guided to English.

Daily at 11.30 a.m.; Friday at 9 a.m. — Jewish Quarter archaeological and historical tour. Meet at Cardo information booth, Jewish Quarter.

Sunday through Thursday at 9 a.m. Temple Mount Seminar, from First Temple period to the present. Meet at Cardo information booth, Jewish Quarter.

**Other towns**

Daily expeditions to old Jewish quarter of Safed, synagogues, War of Independence landmarks, cemetery. Tel. 067-30448.

### FILMS IN BRIEF

**BABY LOVE** — Fifth instalment in the *London Popcorn* series. The 3 musketeers are now older and mellower. No doubt heading to be another box office success.

**BLITZ, THUNDER** — John Badham's film about a helicopter prepared as a tool by American right-wing government extremists against eventual terrorist activities of the 1984 Olympic Games in Los Angeles. Sleek, professional, amusing and entertaining, it portrays the struggle between good (played by Roy Scheider), and evil (played by Malcolm McDowell).

**CANNERY ROW** — A kind of mythical glorification of the simpler aspects of life by director Simon S. Ward. Beautiful camerawork by Sven Nykvist.

**COUP DE FOUORE** — The love between a Jewish and Catholic woman in Europe during WWII. Too many threads left untouched — not likely to leave a lasting impression.

**ET** — A creature from outer space, stranded on Earth, is helped by a bunch of kids to regain his spaceship. A heartwarming, cheerful thriller, which recaptures the charm and excitement of cinema in its prime. Directed by Steven Spielberg.

**EXCALIBUR** — This medieval version of the story of King Arthur and the knights of the round table is certainly no kids stuff.

**FLASHDANCE** — A mindless, flashy, banal movie of a 20-year old dancer. There is nothing beyond the purely funny and superficial at all.

**THE HISTORY OF THE WORLD, PART I** — Masterpiece entertainment through and through, as irrelevant as you can expect from Mel Brooks. Starring his regular gang — Dom De Luise, Madeline Kahn, Harvey Korman and Chris Leachman.

**I LOVE YOU CARMEN** — Directed by Carlos Saura, based on the opera, with music by Bizet. Skilful sympathetic camera-work makes this film good entertainment.

**LOOKING FOR MR. GOODBAR** — Based on Judith Rossner's best-selling novel, about a young woman who works as a school teacher by day and frequents singles bars at night in search of rough sex.

**MANHATTAN** — Woody Allen's slight-symphony dedicated to the city he loves and the life of a New York Jewish intellectual. Neatly directed by Allen. An excellent sequel to *Annie Hall* and one of Allen's best films.

**A MARRIED COUPLE** — Israeli director Itzhak Yeshurun's searing portrayal of a disintegrating marriage, looked at from such close quarters that it virtually lacks any depth — yet is at times hallucinately real.

**MAX DUGAN RETURNS** — About an ex-con who reappears in his daughter's life. Nothing amusing, no record, most of the time it is frankly boring.

**MERRY CHRISTMAS, MR. LAWRENCE** — Based on Laurence van der Post's *The Seed and the Sower*, Japanese director Nagisa Oshima tries to paint a record picture of modern Japan. Powerful too at times, excellent camerawork, superior performances by the cast; the only serious flaw is the clumsily caused by the series of flashback sequences.

**AN OFFICER AND A GENTLEMAN** — A street urdin with strong character proves he can endure all the hardships of the course for navy pilots and becomes an officer. Traditional melodrama, well made and well-acted.

**OCTOPUSSY** — Lots of girls, fast cars, and fancy locations in this latest Bond film. Recommended for a couple of hours of shock exception.

**PSYCHO II** — About a mama's boy with a killer's streak. But instead of being taut and tension building, Richard Franklin's movie is rather tiresome.

**SIX WEEKS** — Mary Tyler Moore, Katherine Healy and Uddley Moore star in this tear-jerker about a teenage girl to die from leukemia. Amusing and colourful in parts, but also rather synthetic and cloying.

**STAR CHAMBER** — A group of disgraced court judges review cases where criminals got off scot-free because of loopholes in American law. Pretty subdued entertainment.

**SOPHIE'S CHOICE** — Pakula's film not only doesn't add any new dimensions to William Styron's novel, but also diminishes its impact by putting terrifying conceptions that should be beyond anyone's imagination into clear pictorial images.

**TIME BANDIT** — Directed by Terry Gilliam of the Monty Python group, it is, as expected, full of fun. Along with an impressive array of stars, including Sean Connery, Sir Ralph Richardson, Shelly Duvall and Katherine Helmond, this romp through history features the typical Monty Python incoherence towards anything sacred.

**TRADING PLACES** — The prince and the pauper theme is huck again, this time in Philadelphia. When the gigs are good, they are very good, but too many silly plots in between.

**YOL** — 5 jailed Turkish men are given a week's furlough. Through their stories, we get to see Turkey and her people. Excellent filming and some irreducible performances make this a film no true film buff would want to miss.

Some of the films listed are restricted to adult audiences. Please check with the cinema.



HOWEVER LATE in coming, water does usually appear on our doorstep and this week it would seem that cold weather is finally upon us.

For those of us who spend a great part of our waking hours thinking about food, it is a time for soup, preferably the thick, heavy kind that warms the house while it cooks and heats as from inside out when we consume it. Soup also happens to be good for us, and cheap to boot.

Take, for example, one of my favorite soups of all time, a creation which I came to know and love in Tuscany, *zuppa di pane*, or bread soup. Simple and held in its conception, it is one of those foods which are so rooted in peasant life that they attain a chic flair all their own.

To make the soup, one must start with small white beans either soaked overnight or brought to the boil, covered and left to cook for about two hours. Using a cup of beans for about six people, rinse them after soaking, cover them with about six cups of fresh water and

## Simply souper

MATTERS OF TASTE / Haim Shapiro

cook them for about an hour, until they are tender.

Meanwhile, chop a small head of cabbage (or half a large head) and an onion or two. When the beans show some signs of becoming tender, throw in the cabbage and onions. When they are quite tender, season with salt, pepper and, if you must, a pinch of thyme.

Just before serving the soup, toast a slice of bread for each person. Preferably the bread should be the coarse type sold in Italy and should be toasted over a charcoal fire, but it might be possible to get by with our local "black" bread, toasted in the oven or even in a toaster.

Kub the slices with the cut side of a clove of garlic, drizzle fresh green olive oil over it and put it in the hot-um of the plate, ladling the soup

over it. Pass around a pepper mill with the soup.

FOR THOSE who like their pleasures light and ethereal, rather than heavy and hearty, it is well to remember that what in Europe are considered spring vegetables are usually best during the winter in our country. Thus a fresh soup of lightly cooked, still crisp young vegetables is the perfect follow-up to a walk through the open market.

If you time yourself well, you can begin by putting the first vegetables into the cold water when you put the pot on the fire and end by adding those items which need just a moment or two of cooking.

Start with a leek or two, cut into thin rings, add a turnip, a few young carrots, a bit of celery and perhaps a

small cauliflower or curly cabbage. Follow this with a few young baby squashes and finally add some fresh peas, if they are available, a sliced mushroom or two, some green onions and a few leaves of fresh spinach or even lettuce. The last items should cook only long enough to wilt and turn a deep, rich green.

There are those who insist that such a soup must have some sort of flavouring, usually in the form of soup powder, but I think the fresh taste of the vegetables is more than adequate. If you feel the need to add anything, try grated cheese.

THEN THERE ARE some who feel that a soup without meat is just not nourishing enough. For them, the problem is amplified by the fact that those of us who do not have a brother-in-law who is a butcher find it almost impossible to find soup bones.

I have more or less solved this problem by occasionally buying a frozen calf's foot and having the butcher saw it into small pieces. Then every time I want some soup



bones, I throw in a few. The cheaper cuts of frozen beef are perfect for soup, either left in one piece or chopped up.

One of my favourite winter soups is a hearty horsh, which bears only the slightest resemblance to its cold, summer cousin. If you have the time, roast the bones in the oven before using them in the soup.

Bring the bones and meat (the quantity depends on how much you want) to a boil in a large pot. Add three or four peeled and sliced beets, cabbage, onions and celery. Cook for at least an hour, until the meat is very tender. At the end, season with a little lemon juice and, if you must, a little sugar.

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## Breathtaking

MUSIC & MUSICIANS / Yohanan Boehm

IF ANYONE has still to be convinced that wind instruments are more than the handmaid of the more established orchestral instruments, that in fact they have a character of their own, he should listen to the new recording by Canadian Brass that I discuss below.

The trouble is that wind instruments in general, and brass in particular, are connected in the popular mind with military bands and with music of a rather chauvinistic character, full of pomp and circumstance, but certainly not at level with the music performed by string and orchestra groups.

Since the Renaissance and the Early Baroque periods, wind instruments have acquired a kind of second-class status for many reasons, but mainly because they could not meet the technical requirements of composers until, in the course of the 19th century, changes were introduced in the woodwinds, and pistons were introduced for the brass.

However, the 19th century was the century of string instruments and of the pianoforte, of the opera and of the orchestra. It was in the middle of the present century that great improvements were introduced, and that wind players were required more technical facility, and began to perform with breathtaking virtuosity.

BECAUSE composers have neglected this family of instruments, their present repertoire is borrowed mainly from works written for other combinations. Many pieces had to be arranged in order for instrumental ensembles to acquire a repertoire. This is the reason why all the pieces performed on Canadian Brass

(Eastonics, Israel-RCA, Red Seal ARL 1-4733) are arrangements, but brilliantly made, and even more brilliantly executed. The recording begins with an amazing and overwhelming setting of Beethoven's Toccata and Fugue in D minor.

The choice is extremely eclectic. The recording includes a Canon by Pachelbel and a Sousa Medley; and Fats Waller is represented by two pieces of great charm and lifting rhythm. A brilliant and breathtaking performance of "The Flight of the Bumble Bee" by Rimsky-Korsakov shows, in particular, first trumpet Frederic Mills at his most exciting. All five musicians - Frederic Mills, Ronald Romm, trumpet; Graeme Page, French horn; Eugene Watts, trombone; Charles Daellenbach, tuba - are or were principal players of well-known orchestras, and are now artists-in-residence during the summer at the Banff Centre in Canada, and all live in Toronto. This recording should win new friends for wind music in Israel.

I RECALL how, nearly 50 years ago, Bronislaw Huberman tried to find Jewish musicians for his Palestine Symphony Orchestra project (it has become the Israel Philharmonic). He ran into enormous difficulties in finding musicians for the wind section. In general, Jewish musicians studied the piano, the violin or some other

string instrument, but hardly ever a wind instrument, as these were generally associated with military bands.

Today, in connection with the forming or strengthening of youth hands in Israeli towns and settlements, young people begin their musical education with a wind instrument. Thousands of young people have passed through these organizations in the last 25 years but it is still uphill work. There are not enough qualified instructors and conductors, and the authorities have still mostly to be convinced of the great value of these ensembles - musical, educational, social. The Israel Bund Federation has fought for two and a half decades for proper assistance from the authorities, government and local. They want, with the help of more generous grants, to play a larger educational role.

Another problem is the availability of instruments. For many years customs duties were prohibitive, yet everything has to be imported. Over a long period, AMLI (Americans for a Music Library in Israel) provided many instruments and accessories. Later, their role was assumed by the Music Foundation located in Chicago, and the Rothschild Foundation (Keren Avi Hayishuv), but more help still is needed.

Seminars, regional band meetings, courses, summer camps

and holiday gatherings are now organized on a fairly regular basis through MATAN, a roof organization combining the Band Federation, the Music Foundation, the Ministry of Education and Culture and Omani La'um. A National Youth Band has been formed with representatives from over 20 different bunds from all over the country. It has established new standards of performance, and helps to dispel the normal reservations about wind instruments.

ANOTHER BRANCH fighting for recognition is our own Israeli music. A new release, also by Eastonics Israel, is *Israeli Cello Music* played by Uzi Wiesel, and offering five compositions for cello solo. This is a commendable pioneering effort by the artist, supported by the Tel Aviv Foundation for Literature and Art and recorded at the Jerusalem Music Centre and the Israel Broadcasting studios. Represented are Noam Sheriff ("Confession"), Zvi Avni ("Elegy"), Paul Ben-Haim ("Three Pieces"), Josef Tal ("Treatise"), and Stutsefsky ("Sine Nomine").

I find it encouraging that enough music has been written to fill two sides of a record with solo cello compositions of Israeli origin. Mostly influenced by Jewish prayer traditions and folklore, all were written between 1966 and 1975 (Stutsefsky was 84 when he produced the work included here). Each work presents different techniques and textures, and all are given dedicated performances by Uzi Wiesel, who seems to identify completely with the composer's intent. Wiesel is a dedicated exponent of Israeli music, and has premiered

many compositions. He is a masterly cellist. An interesting and valuable release (Eastonics RCA RL 83032).

TRADITIONAL JEWISH music is presented by the Rinit National Choir, conducted by Stanley Sperber. The whole range of liturgical and non-synagogal music is offered in 13 settings: from the traditional "Shalom Aleichem" and "Lecha Dodi" to settings by Salomone Rossi (c. 1570-1630). The 1946 "Kiddush" by Kurt Weill is an interesting contribution from the composer of the *Three Penny Opera*.

Israeli composers are amply represented: Odedo Pardo with a "Hamavdil," based on Sephardi motifs; Moshe Vilensky with an "Uri Zion" reminiscent of the style of the early Forties but with a distinct Yemenite influence. A brief composition, "Yihyu Lratson," of Ernest Bloch exemplifies the more "Jewish" tradition of the Diaspora, while Hajdin's "The Four Types of Men" contains fine choral harmonies. Aharon Harlap's "Akedat Yitzhak" (The Binding of Isaac) offers new textures enmeshed with more traditional motifs, and interprets this dramatic episode of Genesis in an expressive style. It rises to an impressive climax. In contrast to Harlap's setting, Paul Ben-Haim's famous "Hittageut" (Tranquility) contains fine harmonies. The two concluding songs by Naomi Shemer have more of a folk character. Harlap's performance brings out the total contrast of these songs, and is finely articulated. A very fine record (Eastonics, Israel-RCA RL 83031).

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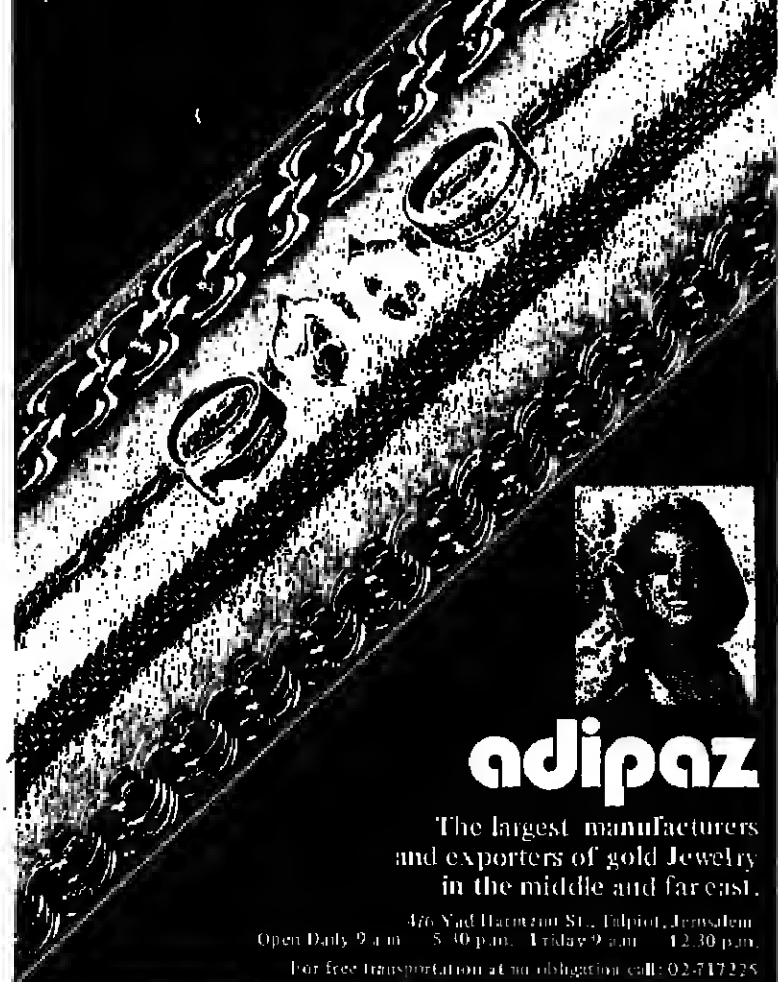


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## Professional approach

**THEATRE**  
**Uri Rapp**

RECENTLY, the Israeli theatre appears to have arrived at a new stage of competent professionalism in directing, acting, design and music arrangement. Many things are expertly done, and inept mistakes avoided. It is quite possible that this professional craftsmanship goes hand in hand with a certain lack of creative imagination. Thus, we may appreciate a performance without admiring it, be satisfied without being fascinated. Two such performances are new on stage, one at the Herta and Paul Amir Theatre. Today we shall deal with the former.

Shakespeare's *Much Ado About Nothing* has been called "a poetic conversation piece," possibly written by the Bard to amuse himself as much as to entertain the audience. It has always been popular on both sides of the curtain, and the whole rich world of Shakespeare is secreted in it.

*Much Ado* can be presented as a light-hearted and light-headed comedy of errors and mistaken identities, which are all unravelled in a happy ending. It can also be directed and acted as a sound and profound analysis of character, and as a comment on the irrationality of love, from both a romantic and a cynical point of view. Director Omri Nitzan has chosen the first method, ably assisted by the translation (T. Carmi), the set and costumes (Ruth Der), and the music (Guy Meroz, Avshalom Fargun).

The comedy is almost entirely verbal, and therefore not easy to act satisfactorily. In large parts of the play the team was successful; in others, especially in the second half, where the Shakespearean "philosophy" shines through, there are some odd stretches. These are mainly the scenes where the purpose of all the disguises and misleading activities has to be explained.

THE PLAY has a double plot, but it is different from that in other Shakespeare plays. Instead of having a noble and a plebeian love story, the two affairs here both involve the aristocracy. The dual perspectives are those of a romantic and of a cynical approach to love. Claudio falls in love with Hero, and gets her and her father's consent to their marriage. But his love is shallow: he only sees her pretty face and her modest manner; and has never really got to know her. He twice doubts her loyalty and her virtue, almost to the point of tragedy.

Benedick and Beatrice, one of Shakespeare's most charming couples, engage in a combat of wits, of mutual insults and verbal sparring. They denigrate love as foolish, but finally discover their affection and respect for each other.

In contrast to the foolishness of Claudio's love for Hero, which in the end becomes (hopefully) more mature and free of sentimentality, each begins to recognize the other's qualities of integrity, high spirit and good judgment. They are comic without being ridiculous, and their very names show Shakespeare's intentions about them: benedictus and beatus. They achieve harmony by overcoming their deception not only of each other but also of



Ze'ev Revah, Ami Weinberg and Ilon Taren in the Herta Theatre's *Much Ado...*

themselves. Their early avowals of disdain for love and marriage turn out to be a kind of idealism about the two states. They also help some of the other characters in the play to heal the breach between Claudio and Hero by their understanding and loyalty.

THERE ARE PLENTY of comic situations: undetected disguises, masks, conversations meant to be overheard — and very wittily and intriguingly arranged to that end; a villain who engineers the principal slander of the play but turns out to be a rather incompetent organizer; two ridiculous policemen who stumble on the truth.

And all the way through, except in the final part (which turns solemn), the brilliant repartee of Benedick and Beatrice — especially the former.

And speaking of Beatrice, she shines vividly in one's mind after seeing this performance, thanks to the acting of Yona Elian. Her beauty is well known to Israeli theatre and cinema-goers; but it is again a pleasant surprise to see how well she acts, aided, of course, by a marvelous text.

One commentator, Norman Rabkin, has said that Shakespeare's women are mixtures of masculinity and femininity. The villainous women (e.g., Lady Macbeth) are too masculine, managerial, denying their femininity. The weak women, like Ophelia and Hero in this play, are too exclusively feminine. The ideal woman "is always utterly feminine in charm and acceptance, of her place in the social hierarchy," but equipped with a masculine will as strong as iron (like Cordelia). Elian brings out the latter element in Beatrice by confronting the male world on equal terms, and by a cer-

tain tomboy strain in speech and movement. Yet she is all woman, in a high-spirited, self-assured, nonsense manner. This is a performance to remember.

HER PARTNER, Ze'ev Revah, presents a credible and creditable Benedick, fully rounded. But to get the laughs, he uses many of his well-tried mannerisms, especially in facial expression, which are by now almost predictable.

Gideon Shemer as the Governor, Rumi Danon as the mischief-maker, and Avraham Mor as the Constable, ridiculous but knowing his own worth, are impressive.

As already mentioned, most of the other actors display competence, stage presence and discipline in acting, and they are well-directed. The movement on the stage is precise and painstakingly orchestrated. There still remains a sense of something missing. The Haifa Youth Orchestra, close to 20 youngsters, play well and look attractive dressed up as a Scottish band.

The set and costumes are not those of Southern Italy and the Renaissance, but of Palestine immediately after World War I: British, Oriental, Jewish. The set is charmingly contrived, and the costumes are more exotic than usual. If the intention was merely to add an interesting visual element to *Much Ado* (without changing the Italian name and the more remote atmosphere, except in the colloquialism of the text), this is legitimate; but the effects are achieved by a gimmick. It has been done before, with this as well as with other Shakespearean plays, but usually with a specific purpose. Still, it is attractive to look at, so why not?

## Women in love



Isabelle Huppert in 'Coup de foudre'.

**CINEMA**  
**Dan Fainaru**

which Kurys is careful never to define too precisely?

Kurys is aware of these threads, but she doesn't attempt to follow any of them. She sticks to the main plot and doesn't budge an inch. The result is a pretty tame affair, a novella that won't leave any lasting impression.

UNLESS YOU are a historian or have had legal training, there is a good chance that the name Star Chamber means nothing to you. It is not, as some may suspect, a convention of Hollywood luminaries, nor is it connected with either astrology or astrology. In fact, had Peter Hyams not picked it as the title of his latest movie, most of us would probably still be sunk in blissful ignorance.

However, thanks to production publicity supplied for the enlightenment of the poor critic, I can now inform you that the Star Chamber was a special court of law, which, by the time of Henry VII, in 1487, had become an instrument of the crown. It allowed its judges the widest margin outside the law to pass judgement according to their consciences; they were answerable only to the king himself.

Henry used this select body to strike back at dissenters, but that's beside the point, as far as the movie is concerned. What matters is that they used to meet in a vaulted chamber with sters painted over the ceiling, hence the name.

NOW FOR HYAMS' *Star Chamber*, located in the State of California. No king, governor or otherwise select authority is behind it, but a bunch of disgusted superior court judges who can't stand to see criminals get off scot-free because of senseless technicalities and loopholes in American law.

The chamber meets to review all the cases which were dismissed because sloppy prosecutors didn't do their work properly. They are reviewed off the record, behind closed doors — but once a verdict is reached, it is applied implacably, without the possibility of appeal.

The premise of the script, of which Hyams is co-author, is laudable enough; what he is saying is that even a faulty legal system is better than no legal system at all, and that nobody should be entitled to be above the law. But the exposition of this thesis is much harder to take.

Judge Steve Hardin, young and sincere, burns with rage when he has to let a murderer of old ladies off the hook, only because the policemen who caught him searched his garbage can too soon,

and thus invaded his rights of privacy. Then he has to release a couple of hoods accused of torturing and murdering little children, on a similar technicality.

Despairing of the law, he is ripe for a seat in the Star Chamber, along with colleagues who are as dissatisfied as he with normal legal procedure. However, being a total idealist, he comes to his senses at the last moment — perhaps even too late.

All this could be admirable, but there's one problem: Hyams makes a much stronger case for those who consider themselves above the law than for the law itself.

First, he presents us with such clear-cut, black and white cases where there is no shadow of doubt about the culpability of those found not guilty in court, that one immediately identifies with these who are out to get them.

And, as if this were not enough, he has cast these parts, carefully, using such despicable-looking characters, with such disgusting personalities, that even lynching seems too good for them. All of which convinces you that any court that could let these guys go must be an instrument of injustice.

Then, switching gears, Hyams sets about showing us that, revolving as these characters are, there may be some doubt about their culpability.

But even as he is trying to correct mistaken impressions, Hyams can't help displaying his inner feeling: that criminals are criminals — and even if they are not guilty of one specific crime, they are responsible for countless others, and their elimination is a service to respectable society. If the law can't do it, he seems to be saying, so much the better for those who dare make their own law.

A PAINTER, musician, TV personality and scriptwriter before he started directing, Hyams has gone on record several times as a staunch supporter of the unobtrusive school of direction, in which the story is the thing and the technique is played down so the audience is not distracted from the message.

But, judging by the amount of camera-acrobatics in this film — the extensive use of the ultra-modern Louisiana crane which allows the smoothest movement on the most difficult ground and the intricate and complicated lighting — Hyams doesn't practise what he preaches.

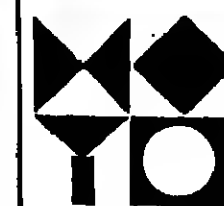
Moreover he has often stressed that movies are first of all entertainment, and that any social, political or psychological statement should stay in the shadows and not detract from the commercial appeal. But if there is entertainment in this movie, it is pretty subdued in the first half, where Hardin is busy with his crises of conscience. It develops only towards the end, where the film shows a certain tendency to turn into a thriller.

The acting is the usual brand of TV-type righteous postures, with which Michael Douglas has been familiar for many years. Sharon Gless offers yet another version of the flippant, charming and not very astute blonde wife, and Hal Holbrook is cast as the world-weary cynic, whose deceptive indifference to his surroundings hides the nature of a pure vigilante.

Finally, for a film whose action takes place in sunny California, this is an unusually dark picture, shot mainly indoors or at night. The wood panels on the walls and some of the interior decoration are reminiscent of East Coast art direction.

## This Week in Israel-Th

JERUSALEM MUSEUMS



this week  
at  
the israel museum  
jerusalem

The Israel Museum is located on Ruppin Street, Tel. (02) 698211.

### EXHIBITIONS

Gabi Kleiner: Paintings. A series of superlat on mesonite paintings.  
Ori Belman: Paintings.  
Tom Seidmann Freud — an illustration of children's books (sponsored by DUBEK).  
Sereps — creating home theatre sets and greeting cards.  
Memphis Milano — Furniture and accessories.  
David Bomberg in Palestine 1923-1927.  
Moritz Oppenheim — The First Jewish Painter.  
Tip of the iceberg no. 2 — New acquisitions in Israeli art.  
Permanent Collection of Judaica, Art and Archaeology.  
Kadesh Berman — a fortress from the Judean Kingdom (Rockefeller Museum).  
How to Study the Past — for children. Closed on Saturdays. Ifeity Center, next to the Rockefeller Museum.  
Yosafit Cohen: OUR TOWN — PHOTOGRAPHS. A documentary project of Alon Shvut, carried out in 1982/83. (From January 3, Library Entrance Hall).  
Special exhibit: Bronze axes, daggers and pins from tombs in Safa.

### EVENTS

#### GALLERY TALK

Saturday, December 31 at 11.00  
JEWELLERY & AMULETS  
Shulamit Eisenstadt, in Hebrew. (Meet in Upper Hall)

#### FILM

Tuesday, January 3 at 18.00 and 20.30  
LA PASSANTE DE BANS-SOUCI (France 1981)  
Dir. Jacques Rouffio, with Romy Schneider

#### CHILDREN'S STORY HOUR (in English)

Wednesday, January 4 at 18.00  
For 7-8 year olds, with children's participation

#### LECTURE

Wednesday, January 4 at 20.30  
PICASSO'S INTERACTION WITH MATERIALS AND ART  
Dr. Ziva Amichai-Missel

#### THEATRE

Saturday, January 7 at 20.30  
COURTSHIP AND MARRIAGE  
Two stylized comedies by Dennis Silk, based on the "Thing Theatre"  
Directed by Fa Chu, with Rachel Bar-Dor Tene, Micky Mavorach and Romy Plesker

#### GUIDED TOURS IN ENGLISH

Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 18.30  
Rockefeller Museum: every Friday at 11.00  
Archaeology Galleries: Monday, January 2 at 15.00

#### RUTH YOUTH WING

Recycling project is open Monday 14.30-17.00 and Tuesday 18.00-20.00.  
Registration for second session of adult classes begins January 16. Classes begin February 5. They include: drawing and painting, ceramics, sculpture, ethnical articles embroidery, silk-screen printing, film, creative movement, puppet theatre, weaving, photography, interior design and calligraphy.  
For further information about Youth Wing activities, please call (02) 633278.

The Museum keeps its doors open with the help of its friend:  
MAUERBERGER FOUNDATION FUND — January 1-7, 1984

VISITING HOURS: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 18.00 to 22.00; Fri. & Sat. 10.00 to 14.00

SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10.00 to 17.00; Tues. 10.00 to 22.00; Fri. & Sat. 10.00 to 14.00

BILLY ROBE SCULPTURE GARDEN: Sun.-Thurs. 10.00 to sunset; Fri., Sat. & holidays 10.00 to 14.00

ROCKEFELLER MUSEUM: Sun.-Thurs. 10.00 to 17.00; Fri. & Sat. 10.00 to 14.00

LIBRARY HOURS: Sun., Mon., Wed., Thurs. 10.30 to 17.00; Tues. 18.00 to 20.00

GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11.00 to 13.00; Tues. 18.00 to 20.00

TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv-Rococo, Etzion, Loran and Castel; Jerusalem-Kle'im



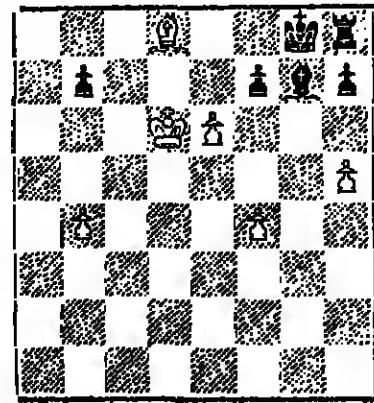




# CHESS

Elihu Shahaf

Problem No.3153  
DANIEL ROSENFELDER, Haifa  
Chess Life, 1989



White to play and win (6-6)  
SOLUTIONS, Problem No. 3151  
(Afk). 1.Rh3! Kb5 2.Ne5 Ka4  
3.Nd7 Bc2 4.Rh2 5.Bh5!! Bb5  
6.Ku2! and wins.

**WORLD CHAMPIONSHIP**  
WITH THREE games to go, both  
Garry Kasparov and former world  
champion Vasily Smyslov were  
leading 5½-3½ against Victor  
Korchnoi and Zoltan Ribli respec-  
tively. Kasparov equalized the score  
by winning the sixth game and then  
established a one point lead by win-  
ning the seventh game. The eighth  
game was drawn and Kasparov won  
the ninth, increasing his lead to two  
points. Smyslov increased his lead  
to two points by winning the  
seventh game, while games eight  
and nine were drawn.

**KASPAROV KORCHNOI**  
7th game of the match  
1.d4 Nf6 2.c4 e6 3.g3 d5 4.Bg2 d4  
5.Nf3 Bd7 6.Qc2 c5 7.0-0 Bc6 8.Qc4  
Nbd7 9.Bg5 Re8 10.Bf6 Nf6 11.d5  
Bf3 12.Bf3 Bc5 13.Qb5 Qd7 14.Ne3  
Qh5 15.Nh5 Kc7 16.b4! Bb4 17.Na7  
Re7? 18.Rc1! Rd7 19.Rab1 Bd2  
20.Rc2 Rhd8 21.Bh7 Kf8 22.Nc6  
Re7 23.R1-b2 Rd6 24.u4 Bc1  
25.Rh4 Nd5 26.Ba8 Re8 27.Bh7 Rc7  
28.Rd4 Ne7 29.Ne5 Ba5 30.Rb5 Ng6  
31.Ne6 Rd1 32.Kg2 Bc1 33.a5 Ne7  
34.a6 Nc6 35.Re6 Re6 36.Bc6 Ral

37.Rh8 Kc7 38.Rh7 Kd6 39.Bb5  
Bc3 40.Rf7 Bf6 41.Rd7 Kc5 42.Bd3  
h6 43.Rh7 Ra3 44.a7 Kd5 45.f3 Kd6  
46.Rh6. Black resigns.  
**NONA REIGNS IN SPAIN**  
SOVIET GM Nana Gaprindashvili  
dominated a 10-player women's  
tournament held September 7-17 on  
the Costa Brava. Gaprindashvili  
won seven and drew with Pia  
Cramling of Sweden and Nieves  
Garcia of Spain to reach a total of 8-  
1. Cramling, who seldom plays in  
women's tournaments, finished in a  
tie for second place with Women's  
Candidate Murgareia Muresan of  
Romania. They scored 7-2 apiece.  
Cramling was undefeated, while  
Muresan lost to Gaprindashvili.  
After the tournament, Gaprin-  
dashvili accepted the 1982 Player of  
the Year award as the outstanding  
woman player.

**MURESAN GAPRINDASHVILI**  
1.Nf3 d5 2.c4 e6 3.g3 Nf6 4.Bg2 d4  
5.0-0 Nbd7 6.Qa4 c5 7.Qc4 b6 8.d3  
Bb7 9.Qc2 Be7 10.Nc3 n6 11.e4 Re8  
12.Rd1 h5 13.Qe2 h4 14.Nm4 Bc6  
15.l3 Ba4 16.ba4 0-0 17.a3 a5 18.ab4  
ch4 19.Bh2 Nc5 20.Nd4 Qd7 21.c5

22.Ne4 Nf6 23.Bel f5 24.c6  
Bf6 25.Hc3 h5 26.Qh3 Bd4 27.Ra1  
Be3 28.f3 Nd5 29.Re5 Re5 30.Be4  
Nf6. White resigns.  
**RUGBY VS. BUREVSTNIK**  
A RECENT club match between  
the Rugby team of England, and  
the Burevstnik club of Moscow  
resulted in a top-sided victory in  
favour of the Muscovites, 10½-1½.  
The English team was weakened  
when team members John Lit-  
tlewood and Mark Hedden were  
unavailable, due to other commit-  
ments.  
The only ray of sunshine for the  
British came when first board  
Arkell upset GM Lev Psakhis.  
**ARKELL PSAXHIS**  
1.d4 Nf6 2.c4 e6 3.Nf3 Bb4 4.Nbd2  
h6 5.a3 Bd2 6.Bd2 Bb7 7.Bg5 d6  
8.e3 Nhd7 9.Bd3 Qe7 10.0-0 h6  
11.Bh4 g5 12.Bg3 Ne4 13.Bc4 Be4  
14.Nd2 Bb7 15.b4 h5 16.h3 g4 17.h4  
Nf8 18.e5 d5 19.b5 Ng6 20.Rc1 b5  
21.c6 Be8 22.Ne4 Nh4 23.Bc5 Rh6  
24.Rc5 f5 25.Bf4 Rg6 26.Ng3 Rg8  
27.Qh3 Rh8 28.Be5 Rh6 29.Rh5  
Ba6 30.Rh8 Rh8 31.Qb8 Kf7 32.Rb1

33.Bc7 Rh8 34.Qd7 Bc8 35.Rb7  
Bb7 36.ch7 h4 37.Bd6. Black  
resigns.  
**SALOV TAULBUT**  
1.d4 Nf6 2.c4 e6 3.Nc3 Bb4 4.Qc2 0-  
0 5.e4 d5 6.e5 Nf7 7.a3 Bc3 8.b3  
c5 9.Nf3 Re8 10.Bd3 h6 11.h4! Nf6  
12.Rh3! d4 13.Be4 c4 14.Rg3!  
Kf8 15.Bh6! g6 16.Bg5 Qd7 17.Bf6  
Kg8 18.Bg6! Black resigns.  
**BRILLIANT TOUCH**  
White — Kbl; Qa5; Rd1; Bf5; Ne8;  
Pu3; b2, c2, h6. (9). Black — Ka8;  
Qh5; Ra7; Be6; Nb8; Nf6; b6, b5.  
(8).  
1.Nb6 Kb7 2.Bc8 Kc7 3.Na8! Kc8  
4.Rd8 Kb7 5.Qb6. Black resigns.  
(Grinfeld-Van der Pilt, Amsterdam,  
1982.)  
**ART OF ATTACK**  
White — Kgl; Qd3; Ral; Rf1; Bb3;  
Be1; Nd5; Pa2; b2, c2, e4, f2, g2, h3.  
(14). Black — Kh8; Qg6; Ra8, Rf8;  
Be7; Nd4; Nh5; Pa7; b7, c7, d6, e5,  
g7, h7. (14). Black to play.  
1.— Nf3 2.Kh1 Qg3! 3.gf 3.fg  
Ng3x; 3.Bf4 Rf4! 3.— Qh3 4.Kgl  
R3 5.Qf3 Qf3 6.Ne7 Qd4, 7.— Qh4,  
8.— Qe7, and Black won.  
(Yeremin-Cheklov, Riga, 1982.)

# Elegaic tone

DANCE  
Dora Sowden

sincerity, the avoidance of sen-  
timentality, the skilful mixture of  
single and ensemble movement, the  
impression was more of high  
rhetoric than of emotional depth.  
Too much energy was packed into  
the performance time, and even  
when the music quietened, and the  
dance pace slowed, there was not  
enough of the stillness of sorrow.  
Other works on the programme  
were Yaacov Sharir's *Shapes*, its in-  
geniously sculptured aerobatics  
more brilliantly done than ever, and  
Jiri Kylian's *La Cathedrale*  
*Engelnie*, which indicates how a  
sense of loss can be suggested  
without excessive stress.

ESTI POMERANTZ is a finely  
controlled dancer with a well-built  
body. Amnon Raviv is a good-  
looking young man who plays the  
guitar outstandingly well. Their  
Two Dance Theatre presented *Min-  
or* — a series of sketches which, in  
a little hall of the Tel Aviv Museum  
on December 20, caricatured and  
construed everyday life.  
The stage was too small for them,  
and made them look larger than life  
(which may be what they wanted),  
and offered no perspective (which is  
sorely what they could have  
wanted). Except for two moments,  
Yet ultimately, despite the patent

the lighting didn't help. Once, the  
shadows thrown on the back screen  
gave Pomerantz two figures towards  
whom to move. The other time, the  
light threw multi-coloured images  
that danced with her.

Eight "scenes" were too many for  
an hour — and an hour was too  
short for a full show. Yet the short-  
fall was not in that, but in the  
choreography, however well done  
and well defined. The best items  
were at the end, when Pomerantz,  
with clever jerky movement and  
without the aid of moving light,  
gave an impression of silent flicks,  
and of consecutive stills of film  
footage.

This was the raw material of  
dance, and it served as New Wave,  
mime theatre or whatever, but it  
needed more fertile choreography.

ELI DOR-COHEN, an artist who  
has been experimenting with move-  
ment, has returned from a five-week  
stay in London, where he had the  
use of a sculpture studio in the John  
Cass College near the Whitechapel  
Gallery. There he created the  
material for a one-man street show  
that stopped the traffic in the  
Whitechapel Road.  
When police came to find out  
what the crowds were about, they  
accepted his explanation and let  
him continue for three hours. The  
photographers with him guided him  
across the road, for he had masked  
his eyes and painted new and open  
ones over them. The public was  
fascinated.  
Dor-Cohen was also invited to  
stage a show indoors at "The Place"  
(the London Contemporary Dance  
School). He gave one performance  
for students, and one for the public.  
Now he and his dancer-



Timna Yeriell

choreographer wife Alice (who is a  
member of the BatSheva Company)  
will perform an expanded version of  
his *Cruelty of Woman*, the first part  
of which they performed some time  
ago at the Debell Gallery in Ein  
Kerem.

The venac will again be the  
Gallery, on January 7 (noon and  
4.30 p.m.). On January 27, they will  
appear at the Khan Theatre in a  
work they are setting to  
Monteverdi's *Tancredi* and *Clorinda*  
(based on Tasso's *Jerusalem*  
*Liberated*). They call their work  
*Chorinda*.

WITH NO programme to consult, it  
was hard to decide whether *Shalom*  
'83 (Jerusalem Theatre, December  
24) was intended as a successor to  
the Jerusalem Dance Company, or  
as a folk dance frolic.

Gavri Levi, the director, ap-  
parently aimed at a popular show  
with a folk-dance basis. As pop  
goes, his dancers covered con-  
siderable mileage. The musical  
director, Yizhak Givoni, main-

tained the pace, and kept his musi-  
cians lively, though microphone  
volume often rose to decibels  
beyond endurance tolerance.

The dancing had a mixed element  
of Israeli folk dance, stirred with  
Greek, Arab, Turkish, Spanish,  
Italian, Russian and Hungarian  
features (in costuming, also).

Apart from some spectacular mo-  
ments clinched by the men, the steps  
were generally simple (as folk dance  
should be), but had an energy and  
speed that concealed their  
sumeness. The bewildering number  
of costume changes also gave a  
semblance of variety.

The dozen young men danced  
throughout with precision and defini-  
tion. The dozen young women were  
not always so exact, but fast tempos  
and flowing skirts covered the  
vague footwork of some of them.

As staged in the Jerusalem  
Theatre on December 24, *Shalom*  
'83 had plenty of bounce. However,  
if it was intended as a showcase for  
the best in Israeli folk dance, it left  
much to be desired.

# This Week in Israel • The Leading Tourist Guide • This Week

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## RESTAURANTS

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OLD JAFFA  
BY THE FIREPLACE  
\*Coffee-Theatre  
Fri., Dec. 30 at 9.30 pm: ODED  
TEOMI in his program "Above  
and Beyond" — parapsychology.  
Fri., Dec. 30 at midnight: DANNY  
SANDERSON in "Lifestize".  
Sat., Dec. 31 at 10 pm: NEW  
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### CHECK YOUR COPY OF "THIS WEEK"

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EILAT CLUB HOTEL

## JERUSALEM THEATRE

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WOLFSON AUDITORIUM, ACRE  
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Series A — Saturday, 14.1.84 at 9 pm  
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Series C — Monday, 16.1.84 at 9 pm  
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## This Week in Israel • The TEL AVIV MUSEUMS

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#### EVENTS

1. Prof. Moshe Kaplan and his contribution to the Jewish cultural and practical life (in cooperation with the "Movement of Mosaic Judaism in Israel"). Lecturer: Prof. Simon Greenberg. Madrasa: Dr. Jack G. Cohen. Sunday, January 1 at 8.30 pm.  
2. The opening ceremony of the exhibition: "Jews in Germany from Roman Times to the Weimar Republic". Thursday, January 5 at 7 pm.

Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2). Kleiner St., Ramat Aviv, tel. 03-425161. Buses 13, 24, 25, 27, 45, 48, 274.

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## Help from some friends



(Mike Gullberg)

PERHAPS the easiest way to write a bridge book is to ask your friends to help you. That's particularly true when you happen to be Rixi Markus at London, one of the world's best-known — and best — women bridge stars and bridge writer for *The Guardian* and *Evening Standard*. And if your "friends" are people like Giorgio Beladonna, the Italian star, Jeremy Flint of Britain, Ron Klinger of Australia, and Michel Perron of France.

The book *Bridge Table Tales*, by Rixi Markus, Unwin Paperbacks, London, Boston, Sydney, 96 pp. £1.95 is a collection of greater and lesser masterpieces contributed by Rixi's comrades, with the addition of some memorable hands by Rixi herself. Let's look at some examples.

North  
♠ Q 5  
♥ 7 3  
♦ K Q J 10 7 6 3  
♣ 8 4

West  
♠ 9 7 6 4 2  
♥ K 8 6 2  
♦ A K 5  
♣ 9 7 5 3

East  
♠ K J 8  
♥ Q 9 5 4  
♦ A 8 4  
♣ K 6 2

South  
♠ A 10 3  
♥ A J 10  
♦ 9 5 2  
♣ A Q J 10

RON KLINGER claims our first deal is a "true story." Klinger, prepared the hand for a friend's bridge party, but didn't know that it was to involve husbands and wives. According to Klinger, the idea is that North opens three diamonds, and South tries three no-trump. On the spade lead, South wins East's jack and tries to establish the diamonds. East holds off until the third

### BRIDGE Hanan Sher

round to deny an entry to dummy. Now South will go down, unless he realizes that he has to use the first two diamonds as entries to table, in order to take two club finesse. The king of clubs drops on the third round, and South has nine tricks — two diamonds, four clubs, two spades and a heart.

At the party, Klinger went to watch one of the husband and wife pairs playing the hand. North, the husband, opened three diamonds. After what seemed long contemplation, the wife carried on to five diamonds, rather than the anticipated three no-trump. With a heart lead from East and a losing spade guess, South did not make the contract.

Let's let Klinger provide the post-mortem.

"Over supper I happened to be talking to Wife-South.

"Do you recall the hand when your husband opened three diamonds, and you gave him five diamonds?" I asked.

"Yes, I remember it very well."

"Did you consider any other action over three diamonds?"

"In fact I did," she replied. "The hand seemed ideal for three no-trump. Not only that, I spotted you hovering behind me and I knew that you would want me to bid three no-trump. The difference is that you don't have to drive home with him!"

In a closing comment, Rixi calls this "another good illustration of the soundness of the principle that wives and husbands should not play bridge together." That's probably

the best advice Rixi — or anyone else — could give.

NOW LET'S LOOK at a hand contributed by British player Derek Rimington. In which Rixi challenges the reader to "spot the trap." The contract is four hearts, reached after Rimington in the South sent opened an eight-trick Acol two hearts.

North  
♠ K Q 9 8 6 3  
♥ 8 6 2  
♦ 8 4  
♣ 7 5

West  
♠ J 7 2  
♥ A 9 4  
♦ K Q 10  
♣ K 8 3 2

East  
♠ A  
♥ K Q J 10 7 3  
♦ A J  
♣ A Q 6 4

"When a hand looks easy," writes Rixi, "it is time to look for snags."

The normal play, she says, is to win the ace of diamonds, cash the ace of spades and play the heart king. But a competent West would hold off the first round, and whether South continued hearts or played another suit would be able to deny South entry to dummy's luscious spades, simply by winning the ace of trumps and playing the nine. Which makes only eight tricks available.

The right way to bring home the contrast is disarmingly simple — just win the diamond ace, cash the ace of spades and exit with the jack of diamonds. West is end-played, and cannot keep South from getting to dummy.

Rixi's latest book is not a masterpiece, but it is an often-amusing collection of 47 deals, played by the best. If only we all had friends like these!

## Elementary

I RETURNED to my Baker Street lodgings to find my companion pacing anxiously back and forth across the room.

"Whatever is the matter, Holmes?" I asked. But there was no response. It was obvious that the great detective was at work on a complicated case, and I knew better than to interrupt him.

Some minutes later Holmes abruptly stopped his pacing, and slumped down heavily into his favourite armchair.

"Watson," he said, "there's something amiss. Take a look at these." He passed me a pile of records and I dutifully looked through them. A few of the names were familiar — Paul McCartney, Bob Dylan, The Kinks — but I am no great rock expert, and I must say many of the names meant nothing to me.

"Well, Watson, what do you make of that?"

"I confess Holmes, I'm at something of a loss..." I trailed off rather vaguely.

"Come, come Watson, even you must have heard of some of these people."

"Yes, Holmes, of course — they're pop stars from the 1960s."

"Well that's just it Watson," my companion beamed exultantly. "Now look at the dates on these records."

"Good gracious Holmes," I exclaimed, realizing now what he was getting at. "They're all marked 1983. Whatever's going on?"

"That, Watson," he said, "is what



(Above) McCartney. (Right) Dylan

### ROCK, ETC. David Horowitz

I mean to find out. In the meantime let's take a listen."

I HAVE admitted that I am no pop expert, but I must say I found the records most impressive, particularly the Bob Dylan album *Infinite* (CBS). Here was impassioned, articulate writing the likes of which I had not previously encountered when listening to popular music. In evidence, too, was some sparkling guitar playing from Mark Knopfler, the force behind Dire Straits.

I have heard Dylan sing better — his voice is even more eccentric than usual on *Infinite* — but the lyrics are certainly the best he has come out with in years, since before his Christian phase in fact.

Dylan sings of working-class America (on "Union Sundown"), of Israel (on "Neighbourhood Bullies") and of love (on "Sweetheart Like You") with remarkable intensity

and intelligence, making *Infinite* a truly remarkable album.

THE McCartney record, *Pipes of Peace* (CBS), on the other hand, was rather dull. There were lots of very worthy lyrics, put to music by an all-star cast (including fellow ex-Beatle Ringo Starr) and sung with all McCartney's usual style and control. But the result was rather wet and smacked of insincerity and triteness, particularly when contrasted with Dylan's work.

The next disc in Holmes's mysterious pile was The Kinks' *State of Confusion* (General Music), and an excellent pop record it was too. The title track was a punchy, up-beat number; and a natty little cypselus was thrown in, as was a beautiful ballad entitled "Don't Forget to Dance."

THE FINAL record in the batch had us both somewhat bemused. Culture Club's *Culture by Numbers* (General Music) was, to my mind, definitely sung by a gentleman of Jamaican extraction. Holmes, however, would have had me believe it was a girl singing, while the front cover photograph featured a heavily made-up youth of dubious gender, in my the least.

The music was pleasant enough, however, and it was with a sigh of regret that I replaced the needle in its rest at the end of the record.

"Well, well, Holmes," I said, "what an exhilarating experience."

"Ah, but Watson," said my companion, "have you solved my mystery?"

"Why, of course, Holmes," I exclaimed, "that is the music of the 1980s — there can be no doubt. Didn't you enjoy it?"

"I don't know, Watson," he sighed. "Sometimes I think I'm living in the wrong century." □



## This Week in Israel • The Leading Tourist Guide • This Week

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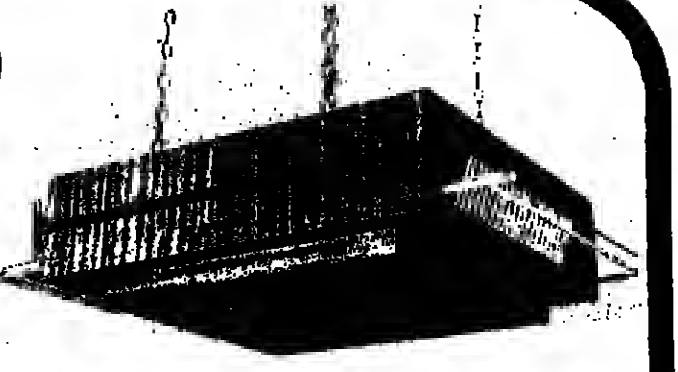
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populated areas. Positive ions are produced by car and factory exhausts, cigarette smoke, dust, soot and other pollutants. But in wide open spaces these pollutants are attracted to the negative ground where the discharge is harmless. But in the enclosed environment of modern society they cannot be discharged to the earth.

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## Derek Stein: master of the clean wash

Meir Ronnen

DEREK STEIN must be one of the few surviving masters of the tradition of the Great English Watercolour: how lucky we are to have him here! Working wash over wash on toned paper without ever getting things muddy or losing the wonderful sense of freshness that this difficult medium can offer at its best, Stein renders atmospheric landscapes and attractive nudes with clarity and atmosphere; and a depth of light that comes from a splendid control of local colour, usually a trap for less sensitive plein air watercolourists. Traces of the pencil foundation add a touch of spontaneity to Stein's figure paintings, all carefully organised with an impeccable sense of composition.

There are of course ups and downs; some of the treatments are less subtle than others; but the good ones are so great they make even the most competent work look over-lit and humdrum. I was enormously impressed with the colour and composition of the back of the nude on the yellow chair (30) and the organization of the shadows and negative areas behind the same model in 31. A more dense effect is

achieved in the very overpainted 32, where the trousers form a brilliantly placed abstract patch of rich colour that complements the rest of the composition (all these are in the back room; don't miss them). Two landscapes of the Judean desert (15, 16) are also very fine, the smaller a splendid example of the rough-edge direct wash, the larger a misty overlay of washes of great delicacy. (Elia Gallery, Tara 1, Yemin Moshe). Till Jan. 12.

IOSEF KAPELYAN (b. Bobruisk, 1936) was trained in Leningrad and Minsk and came here in 1980; his work has been seen at various venues in the Greater Tel Aviv area. His classical drawings of nudes show a wonderful grasp of anatomy and volume and his studies of tree details are quite virtuoso. The strong renderings of racehorses are rather more fluidly and dramatic. The artist also shows tiny wet-on-wet watercolour landscapes that are a little too ingratiating. Kapelyan has a complete academician's grasp of whatever he tackles; it will be interesting to see if he can develop something more contemporary here.

At the same venue, Ehud Ofer (b. Beersheba, 1955) who has studied at



Derek Stein: watercolour portrait (Elia Gallery, Yemin Moshe).

the Beersheba Art Centre and at the Avni Institute, provides an enormous contrast. Ofer's large, geometrical drawings—cum-paintings on smooth card—are full of harsh energy but crude in technique and colour, despite some concessions to overpainting. Best is the central work with fluted green isometric forms painted on with masking tape to give an almost collage effect. Ofer's rigid black sculptures also use form as line; and occasionally contrast the lumber-like forms with soft entities. What Ofer appears to lack in sophistication and patience, he makes up for with sheer force.

Also in the same venue is a large display of woodcuts by Yaakov Gildor (b. Germany, 1948, here since 1949) who has studied at the Bauhaus Institute and with Ernst Fuchs. There isn't any trace of Fuchs's Fantastic Realism however. Gildor rather romanticises the sadness of the human condition by depicting the poetry of nudes with birds, girls with playthings, or, by

contrast, the sad and elderly seeking company of sorts at the end of the bar. Some of the latter are moving; but I liked best the less realistic treatment of the almost cartoon-like couple of 24. All the prints are beautifully made. (Jerusalem Artists House). Till Jan. 11.

SAMI BRIS (b. Rumania 1930, came to Israel 1960, settled in Paris 1973) is a skilled painter of the sort of decorative image made famous here by Jean David. In fact Briss's work is part of a line that stretches from Victor Brauner to Horst Antes (and all of them have taken a leaf from Picasso and Henry Moore). Heads combine with fish or birds; themes are formalised into poster-like cyphers. Despite the pretty-pretty charm of it all, Briss's ability to win a respectful smile lies in his very great technical abilities and pleasing surface texture and colour, both on paper and firmer supports. Most of these near-miniatures are impeccably brought off. (Debel Gallery, Elia Karen). Till Jan. 14.

Ehud Ofer: sculpture (Jerusalem Artists House).



Iosef Kapelyan: "Horse and Rider" (Jerusalem Artists House).



Sami Briss: painting (Debel Gallery, Elia Karen).

## Israel Museum to close every Monday and Thursday

Post Art Editor MORE PRISSED than ever for funds, the Israel Museum is to close its doors every Monday and Thursday between January 9 and March 15, in an effort to cut heating and security bills. The days selected are those that register the lowest average of visits in winter.

This is the first occasion on which the Museum has had to take such an extreme action. It is little comfort to

know that museums elsewhere are doing the same.

Now winter hours are as follows: Sundays and Wednesdays 10-5 p.m. Tuesday 4-8 p.m. Fridays and Saturdays 10-2 p.m.

In addition to the above measures, the Museum has let go some 17 staffers, some of whose salaries were paid by grants or who were working for the museum part-time as curatorial assistants. □

## Bioclimatic solutions

Gil Goldfine

ARCHITECTURAL problems related to energy (heat and light) are the subject of a fascinating exhibit titled "Bioclimatic Architecture," organized by ENIA, an Italian roof organization responsible for nuclear energy that also invests funds to develop and promote the understanding of energy problems. The descriptive panels in this exhibit cover the spectrum of building from basic studies of simple igloos and Bedouin tents, to modern and futuristic hardware construction.

Bioclimatic architecture is described as "the whole ensemble of design solutions that will create a satisfactory level of comfort within a specific building." The viewer is presented with didactic information, charts, diagrams, photographs and drawings that develop thematic principles. The written material is informative and presented in an easily understood, succinct manner. Problems of air temperature, wind,

humidity and solar radiation are the central factors around which works by famous architects, city planners, environmentalists and futurists are discussed.

The range and type of construction is vast, covering projects from American Indian rock dwellings at Mesa Verde, Colorado, to the Renaissance Villa Madama in Rome, interspersed with works of Kallu, Le Corbusier, Alvar Aalto, Wright and Buckminster Fuller. Contemporary solutions utilizing a great deal of glass and steel are easily understood and accepted because of one's current environmental and cultural conditioning. But interest is generated here by the odd examples. One case describes the Villas of Capri, a group of six houses near Vico, in Northern Italy, where interiors are acclimatized by natural drafts brought to ground level flowing via ducts that originate in "cevoli," large underground hollows found in hills behind the villas. Ralph Erskine's plans for a Subarctic City harnesses the problems of energy to man's psychological problems in extreme

geographic locations. Or take the Algerian town of Ghردaia, situated in a high altitude river bed on the northern fringes of the Sahara desert, where the temperatures range from one degree in winter to 50 degrees in summertime, and where the evolution of architecture solutions by the local population over the centuries are simple and effective.

"Bioclimatic Architecture" is the kind of exhibit one would like to see trimmed a bit, with models added to accompany the correlated learning material, then sent to schools as an educational package. Unfortunately, it will have limited appeal to the select few, mostly architects, engineers and energy buffs. Presented together with the Italian Cultural Institute, this show is worth seeing. (Bet Hamchandess, Association of Engineers and Architects, Dizengoff, Corner Arlosoroff).

HAVING BEEN selected with a keen eye and a desire to create a balanced show of singular paintings and sculptures, "New Works" (by gallery regulars) holds together extremely well. It is a curious thing, but many of the artists on view, when exhibited alone, do not maintain a standard as well as they do

when represented by a single work stationed alongside other single pieces by their colleagues. Moshe Gerahm, Gabi Klammer, Ygal Tamarkin and Rafi Lavi "play" together like a harmonious, symphonic quartet, each one supporting the next. Nachum Tevet's linear open-face model for a larger geometric installation is echoed in Drora Domini's solid, butcher block table. A prime, classic looking, Moshe Kupferman hangs across from an atypical Aviva Uri and a set of small serial drawings by Micha Ullman. None of these are random works. And this is not an ordinary display of contemporary art. In many respects the show indicates the extension of one generation into the next, emphasizing the fact that, despite one's acceptance, love or rejection of certain forms, Israeli art is healthy, pluralistic and very much alive. (Neomi Givon Contemporary Art, 4 Natan Hachocham, Tel Aviv). Till Jan. 6.

YORAM AFEK is probably one of the last environmentalists still actively working (locally) on conceptual projects. His sculptural room-sized installation combines painted twigs, tin floor covering, battered and painted wooden planks with applied glass chunks, an animal-fish

trap and a repetitive cornucopia horn shape. The profile relief decorating the gallery portal gives one a clue that Afek might be dealing with the subject of sacrifice and myth. Guessing aside, the work is mundane and a mirror image of the recent art past. (Aseoli Gallery, 57 Frishman, Tel Aviv). Till Jan. 19.

NEW EXPRESSIONISM often spills over into the sculptural and as it does the boundaries between painting and dimension art quickly come tumbling down. Except for Drora Domini whose elegant wooden wall reliefs pass muster once again, this time bordering on Archipenko's cubism, the young artists in this group show are joined by a common denominator of experimental forms. Billu Billeh's colourful construction contains esoteric lines and shapely mannerisms in contrast to Oren Tehecho's massive steel-and-wooden floor implements. Ruth Katz's altar piece, drawn from red stripes and green velvet pillows is serene and subdued compared to the iconoclastic mish-mash of Michal Shamir's mixed-media sculpto-painting. This is a confused and unrealized exhibit, surprising at this gallery. (Ahad Ha'am Gallery, 90 Ahad Ha'am, Tel Aviv). Till Jan. 12. □

## The magic of Miro

Meir Ronnen

JOAN MIRO, the famous Catalan artist who died this week aged 90, was one of the most singular figures in modern art. He was the only surrealist to successfully defy the traditional devices of pictorial representation and composition. Miro's singular world of stick-figure images was an amazing marriage of the unconscious and of reason, of symbol and abstraction. At the same time, his paintings and ceramics had all the joy of creation of the happy child at work with pots of paint.

Miro was born in Barcelona in 1893 and studied there at the Ecole des Beaux-Arts and at the Academie Gali. His first exhibited pictures, shown in 1918, combined Catalan folklore with a Fauvist approach. Even his early portraits showed a highly developed colour-sense. After several visits to Paris, where he successfully tried Cubism and Dada, he fell in with the Surrealists and by 1924 had found his own spiky, intensely personal style. His symbols for men and women, sometimes disembodied and accompanied by stars and planets, were painted on colourful but fairly flat backgrounds; they seem to have emerged from a strange but not altogether disturbing dream. Yet Miro spurned all of the literary and superficial representational devices worked to death by the surrealists. Further, there was nothing gloomy about his oeuvre, although an occasional work projected a certain menace. For the most part, Miro is pure joy.

MIRO FLEW France for Spain during the German invasion and remained there till 1948. His "late period" was opened with his *Constellations*, magical images of space, the earth and the cosmos. In 1944 he began



Miro at work in his studio in the Fifties.



Self-portrait, detail, 1919.

Composition, 1933.

his famous association with the potter Llorens Artigas, creating both sculptures and murals in ceramic. Two of his immense ceramic murals are at the UNESCO Building in Paris, completed in 1958.

In the Fifties Miro also began his great series of coloured etchings and aquatints (his recent aquatints have been selling in New York for between \$16,000 and \$20,000) and in 1954 he received the Grand Prix for graphic art of the Venice Biennale.

MIRO'S HIGHLY personal mythology, sense of humour and sense of the magical was so unique that it deterred imitators. Probably the major artist most influenced by his work was the late Alexander Calder. Miro was a world figure but not a leader of a world movement. When he said, "I am Miro; I have invented nothing," he meant that he had not invented a newism. But, in a sense, he had, like Kandinsky, invented everything. He worked into his middle eighties, putting in "a labourer's eight-hour day, every day." He himself was influenced by found objects, Melanesian masks, Catalan primitives and Oaudi. He often used long-handled brushes, "writing" his images.

Miro was famous, honoured with shows all around the world; his work can be found in nearly every major museum. The Foundation Joan Miro, opened in 1975 in a complex designed by Jose Luis Sert and overlooking Barcelona, is both a memorial museum and an art centre. But Miro's true memorial is his immense and delightful legacy of thousands of inventive paintings, prints and ceramics. No other artist has given us so much fun. □



Joan Miro: "The Lover's Complaint," 1953.

# 1984



If you plan on partying on New Year's Eve, better make it a long affair, say, to the end of April. A four-month stupor will help 1984 pass more quickly. 1984, the year of doom, coincides with the Hebrew year 5744, for which the numerical configuration is "Teshmed" (resembling the verb *lehashmid*, to destroy.) Jewish mystics have been as apprehensive about this year as George Orwell has influenced us to be.

The REALLY superstitious should have a field-day two weeks into the Gregorian year, on Friday the 13th of January. All these implications, combined with the growing threat of global nuclear confrontation, offer very little reason to venture outside this year.

However, your friends and relatives abroad will still want to know the news and developments from here. Save them the risky trip to a newsstand — THE JERUSALEM POST INTERNATIONAL EDITION is delivered every week right to their front door. All the good news (and the bad news, if ever there is any) taken from the week's issues of THE JERUSALEM POST. Order a gift subscription for someone who'd like to keep an eye on Israel and the Middle East, with THE JERUSALEM POST INTERNATIONAL EDITION.

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IT IS NOW abundantly clear that Tashmad, under the present dispensation in Israel, is turning out as catastrophic as even the most superstitious among us feared it would. So I have decided to brave the wrath of the eschurants among us, and to pin my hopes of better times on the civil New Year that hundreds of millions of people will be celebrating tomorrow night. So I wish a Happy New Year to us all.

Unfortunately, I see few prospects of the Gregorian calendar offering us any more merriment than Tashmad has brought us. The year 1984 is coming in with doom and gloom. It requires great strength of will to watch 45 minutes of news every night, and to listen to the various commentaries, knowing that we are to get nothing but misery piled on misery.

Our economic position is even worse than it was when Tashmad began, and it was very bad indeed then.

Night after night the news is full of reports about inflation galloping at a speed that would leave Nijinsky breathless. Everybody who is anybody is either on a full strike or a go-slow strike. Finance Minister Yigal Cohen-Orad has succeeded in effecting certain cuts in government spending — ne mere prostheses for the crippled, slashes in education for the children, less food for the pensioners, reduced health services for the sick. But lavish waste on ideological nonsense proceeds apace. Religious fanatics have taken over the government of the land and are dictating the Israeli way of life. The parliamentary system of government has collapsed.

OH DEAR, Oh dear, eh dear. Here I was planning to write a very jelly piece to cheer everyone up for the New Year weekend, but my typewriter has had a rush of blood to the keys, and has got completely out of control, and has typed the truth.

Maybe I should have the courage not to look at the news or listen to the commentators, and to turn to Jordan Television, where, my spies tell me, they take Christmas and New Year with lots of sugar. But there is a certain fascination in watching the Israeli news, rather like putting one's tongue on an unscorched truth.

My heart bleeds for Cohen-Orad, whose stock soared so high just two months ago, only to plummet like shares on the Israel Stock Exchange. Not even Lucifer fell so far and so fast. In October he was hailed by the Likud as a knight in shining armour, certain to slay all the dragons and rescue the hecatomb maiden of economic recovery. Now even the most devout Likud supporters are dismissing him as a Don Quixote who cannot even win a tilt against windmills.

Hemlet exploded the speed of his mother's marriage to his uncle, after the death of his father, as being an economy move: "the funeral baked meats did coldly furnish the marriage tables." In Cohen-Orad's case, the reverse seems to be happening: scraps from the marriage dishes are being used for the wake, like an Israeli caterer carrying his wares from party to party.

STUDENTS of economics and politics in Israel should consider doing their theses, with appropriate graphs, on the linkage between the rate of inflation and the decline in prestige of Likud ministers of Finance from Shimon Peres to what's-his-name, to the forgotten man to Cohen-Orad the chances of

## Out of control

TELEREVIEW  
Philip Gillon

survival diminish as rapidly as the value of the shekel.

This week, Dan Raviv, conducting one of his midnight forums, said that David Knafo, Likud secretary of the workers' committee of the Dead Sea Works, had described Cohen-Orad as "an Alignment agent in the government." Appearing on Raviv's programme, Shalom Ubenish, the Likud secretary of the Labour council in no less a place than Beit She'an, the fortress of David Levy, admitted that he had said that Beit She'an was a powder-keg that was only waiting for a match, and that the writing was on the wall for all to see.

When pressed to admit that these dramatic, if not exactly original phrases meant that he was facing the dilemma of having to choose between his fellow-workers and his party, Ubenish tried to escape between the horns by saying that he was not against the Likud, only against Cohen-Orad's policies. But he did concede that, if the policies were unchanged, he would abandon the leaking canoe.

What the Likud want from poor Cohen-Orad I cannot conceive. It seems to me that he is achieving the dream of the Likud, of Herut before that, of the Revisionists before the state was created — real slashes in workers' wages, sufficient unemployment to enforce labour discipline. Raviv quoted the minister as saying that he is aiming at a cut of 7 per cent per month in real wages; my impression is that he is doing even more; he is attaining at least 12 per cent.

FOR YEARS and years and years, workers' real earnings were protected from inflation by automatic linkage to the rise in the cost-of-living, so that all the government gained by devaluing the currency was a couple of months before the allowance made good the theft from the pay packet. Now, by inflating at the speed of a rocket going to the moon, Cohen-Orad has left the cost-of-living allowance trailing behind him like an old-fashioned biplane. Clever.

Like other conservative economic thinkers, such as President Ronald Reagan and Prime Minister Margaret Thatcher, he has also managed to put a brake on the waste of public funds on the crippled, the aged, the sick, the young and the workers, while boosting it for ideological causes dear to his party's heart.

There has been criticism of his failure to cut the government budget by IS\$ billion because of opposition inside the cabinet. But this procrastination may pay off: at the current rate of inflation, IS\$ billion will be a trifle in the very near future.

SEVERAL commentators dealt with the odds of Israel's jury over the meeting between President Mubarak and Yasser Arafat, and

the mysterious shelling of Tripoli before this country stood courteously aside and in effect said to the PLO, "This way, if you please, sir."

Aluf (res.) Avigdor (Yanosh) Bengali promises to be a very valuable addition to our list of commentators. He is good-looking, pleasant, well informed and articulate. However, despite these admirable qualities, he could not explain why the cabinet was so upset or why we first shelled Tripoli and then did nothing.

Even more baffled was one of the world's geniuses, Professor Edward Luttwak, an expert on strategic studies, who appeared on Ram Evron's show. Luttwak told us that he very nearly became one of ours, as he expected some years ago to head Tel Aviv University's Centre of Strategic Studies — but, at the last minute, the post went to Aluf (res.) Aharon Yariv. So Luttwak has had to console himself by advising President Reagan and the Pentagon, for some vast fee, but he said he still loves Israel and spends a great deal of time here. And he enjoys watching the passing parade on Dizengoff.

He dealt very lucidly with something that has baffled many of us — the significance of the strategic accord with the U.S. According to Luttwak, this does not mean any kind of political agreement on such issues as helping Arafat get away, or supporting Mubarak's talks with him, or accepting West Bank settlements: it applies specifically to long-term strategic goals.

In the light of Luttwak's area of expertise, it was rather surprising that Evron insisted on questioning him about political matters, like Israel's attitude to the Tripoli evacuation and our fury with Mubarak. The professor explained very carefully that he knew no more about this than any other laymen. Nevertheless, Evron pressed him to deal with these matters.

But Luttwak could shed no light on this. He said he would have thought that the last thing Israel wanted was a unified PLO completely under the thumb of Syria, even more; he is attaining at least 12 per cent.

WE SEEM to be having a run of Kirk Douglas films, most of which are extremely enjoyable. He is a fine actor, and very versatile — he can be a villain with a dimple in his chin as well as a hero with a dimple in his chin.

This brings me to the curious difference between watching actors in the cinema and watching them on television. We go to the cinema free from preconceptions, and prepared to let the actor portray whatever part comes his way. I remember seeing Lewis Stone and Ramon Novarro in *The Prisoner of Zenda* and *Scarborough*; in *Zenda*, Stone was the hero, and Novarro the villain; in *Scarborough*, they reversed roles. This seemed to me the greatest thespian achievement imaginable.

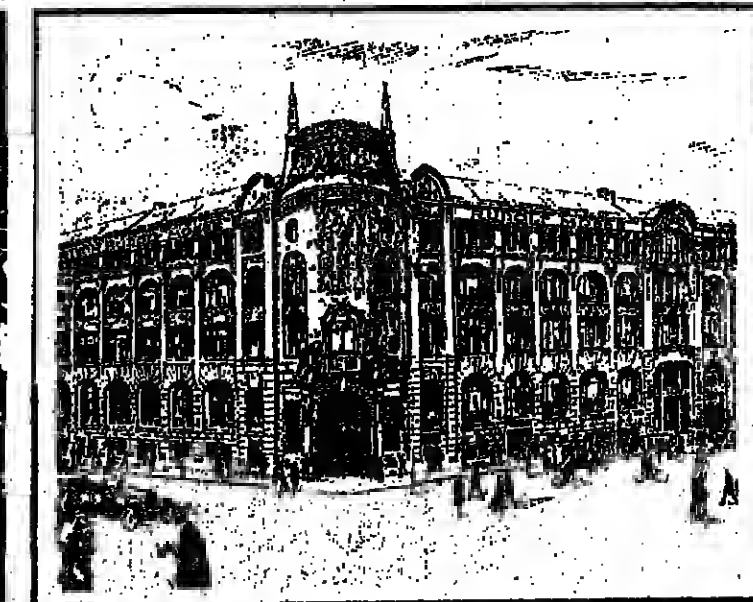
With television, the actors are right there in our drawing-rooms, sharing our lives. And we resent very bitterly any inconsistencies, changes of role, and reversals of character, just as we object to such behaviour in our nearest and dearest. One great offender is J.R. of *Dallas*, who used to be the astronaut in *Jeanie*: it took us a long time to accept his descent from outer space into the Avernus of *Dallas*. It may have been easy for him, but it was hard for us.



Warburgs of Hamburg, circa 1875. A wealthy banking family, the Warburgs were known for their patronage of the arts. Front: Jews in Germany from Roman Times to the Weimar Republic.



Below left: Albert Ballin, a shipping magnate and influential supporter of the monarchy, at Kaiser Wilhelm's side, 1900. (Centre) Caricature from satirical journal Schlemiel, 1905. (Right) 'Literary Evening' in the 'Dresdener Platz', Berlin, by Julius Schoppe, 1825. (Below, from left) Jew taking special bath, woodcut from 'Lionspiegel', by Ulrich Tengler, Augsburg, 1509; members of prominent Frankfurt families, seat of Mosse family publishing business, 1916. The family's chain of newspapers was among the largest and the most influential in pre-war Germany.



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مكتبة من الأصل



EVER SINCE Eve ate the fruit of the tree of knowledge, there have been humans trying to expand their powers beyond what are normally considered man's natural limitations.

Andrija Puharich seems to be familiar with most of them. The powers, and the people who acquired them.

"They call me the elder statesman of the parapsychologists," he told *The Jerusalem Post* in an interview this month, "mainly because I've lived longer than most of them." Puharich, who was in Jerusalem for Forecast 84, a multidisciplinary conference on prognostication which attracted parapsychologists, astrologers, kabbalists, palmists, healers and clairvoyants from around the world, is no stranger to Israel. He claims to have discovered Uri Geller. It is probably true to say that if it weren't for Puharich, Geller would still be an obscure nightclub entertainer, unknown outside the borders of this country and dismissed by many of his fellow countrymen as a magician and a fraud.

At 66, Puharich, who says he has no special powers of his own, seems to have more than enough of the conventional sort of energy. With twinkling blue eyes, a trim mustache and a haircut that is different enough to be unconventional but not freaky, he speaks with disarming reasonableness and humour about flying saucers, messages from outer space and winning wars by using telepathy.

With the same good humour he relates that his house has been burned down several times and that a number of secret services have tried to kill him. Asked who, he laughs: "All of them, the CIA, the British MI 5, the Mossad, etc."

BORN IN CHICAGO to Yugoslavian parents, he was raised in what he describes as a "tough neighbourhood." When he completed high school, he was all set to go out and work as a labourer when a judge who knew him and took an interest in him persuaded him to go to university, where he studied philosophy.

Because he didn't see how he could support himself through philosophy, he switched to medicine. In addition to his MD, he also has a PhD in physiology. At some point towards the end of his studies he began to take an interest in telepathy and other paranormal phenomena. Using a Faraday cage, he set up an experiment to establish that thoughts could be transmitted telepathically, from mind to mind. The next step was to determine whether mind could influence matter. If only he could find someone who could move a match just a millimetre under glass, he told himself. Soon afterwards, he heard of Uri Geller and came to Israel to see him.

"I got to Tel Aviv and saw some crazy kid in a nightclub. It was very low level. Everybody was sitting around smoking and drinking, and he was doing his thing. But I got my interest. Geller snapped a gold ring in someone's clenched fist, and I sent the ring off to my colleagues at Stanford to have the break examined in a lab.

"Thousands of people can bend metal today and stop and start watches, but Uri was the first," says Puharich.

Puharich, who extended his stay in Israel for almost five months, says his visit was arranged by an Israeli intelligence officer. When Puharich realized that Geller could be of use in Israeli military intelligence, he

# Psi in the sky



spoke to Aluf (res.) Aharon Yoriv, then head of military intelligence, about the Israeli wonder. Geller was tested by the military authorities and, according to Puharich, correctly guessed the number of Mig's in the various Arab air forces.

At the same time, Puharich overcame Geller's resistance to being hypnotized. The researcher reasoned that, under hypnosis, Geller would be able to reveal the source of his powers — "the big power in the sky," as Puharich calls it in semi-jest.

THROUGH the hypnotized Geller, Puharich started talking to what he is convinced is a power from outer space. Among the messages was one saying that the Egyptians were planning to attack Israel on December 27, 1971. The information was passed on to Israeli intelligence, says Puharich: Israel let Egypt know it was aware of the plans and the attack was averted.

"Uri has worked with various intelligence agencies for the last 12 years, which is really funny because everybody in Israel thinks that Uri Geller is the biggest schmuck alive," says Puharich.

Asked why, if Geller prevented war in 1971, he did not do so in 1973, Puharich says that, in October 1973, he was in Germany with Geller when the latter got a message that Egypt was going to attack. The Israelis were informed; but this time, apparently, Israel had to go through the war, to teach a lesson to the whole world. The lesson came, he says, when the Arabs cut off their oil supplies to the West.

Puharich adds that he has trained many people to work for military intelligence, using the same techniques as he used with Geller under hypnosis. In the U.S., as in the Soviet Union, he remarks, psychics are not used by the military. One psychic warned President Ronald Reagan that he would be shot — three days before James Hinckley tried to kill him. Despite the stepped-up precautions, the president was shot, but not killed, just as the psychic had prophesied, Puharich says.

He maintains, with a good-humoured smile, that he is under constant surveillance. "I can't talk



Andrija Puharich claims to communicate with intelligences in outer space, using a code based on the Hebrew alphabet. HAIM SHAPIRO reports.

on the phone because it is being tapped by five different nations."

When he visits Israel, he says, the police always find his name on their "black list" and detain him until the word comes from the authorities to let him go.

"In Israel, of course, they would never admit to using psychics," he says. "Too many religious fanatics would object and other countries could use such information."

The psychic powers, he says, can be used for "good or bad." It is possible to kill at a distance, he says — "The Soviets like that kind of thing." There are psychics who specialize in stopping tanks. "You don't have to stop the whole mass, it would take far too much energy. All you have to do is move one little fuse."

In America, he says, the first contact with military intelligence came when he was doing tests with Geller at the Stanford Research Institute. A military computer on a different floor of the same building began to go haywire and the intelligence people came down to find out the source of the trouble. Shortly afterwards, he says, the U.S. intelligence services began to work on psychic phenomena, while at the same time conducting a public campaign to discredit it.

The climax of the campaign was a large spread in *Time* magazine "exposing Uri Geller as a charlatan." Now, Puharich says, the intelligence establishment in America has done an about-turn, and treats the psy-

chics seriously, in public as well as in private. Once again, he says, *Time* has been called into action, this time to support their claims.

But it is doubtful whether any paper not devoted to psychic subjects would take seriously Puharich's account of his first encounter with life from outer space.

BEFORE describing the encounter, perhaps one ought to recall that Aldous Huxley was so impressed by Puharich's first book, *The Sacred Mushroom*, that he called him "one of the most brilliant minds of parapsychology."

Colin (The Outsider) Wilson writes (in *Mysteries*) that "Puharich's chief contribution to parapsychology can be found in his book...*Beyond Telepathy* (1962), a balanced account of experiments in telepathy conducted by well-known psychics like Peter Hurkos and Eileen Garrett. It is also an attempt to create a 'physics' of paranormal experience based on 'psi plasma'."

Puharich suggests that we become good telepathic senders when we are in states of anger, fear and aggression, and good receivers when we are in states of relaxation and serenity. The theory caused considerable discussion, and *Beyond Telepathy* quickly became a classic in its field.

But when Puharich met Geller his credibility received a tremendous huffing. This is how Wilson describes it: "If *Beyond Telepathy* buttressed Puharich's reputation, his next book came close to destroying it. It was called *Uri: A Journal of the Mystery of Uri Geller* (1974). This is a straightforward narrative of Puharich's three-year investigation of Geller; yet it ends by producing total confusion and bewilderment. Puharich's meeting with Geller... occurred in a Jaffa discotheque in August 1971. Geller's feats of telepathy and precognition impressed Puharich; and if the book was restricted to describing these feats, it would undoubtedly impress most open-minded readers. But at this point, 'extra-terrestrials'... enter the story, and it turns into a chronicle of marvels and improbabilities. Plopped in a trance, Geller described how, at the age of three, he had fallen asleep in a garden opposite his home, and awakened to see a huge

shining figure standing over him and a bright, bowl-shaped object floating in the sky overhead. And while Geller was still hypnotized, a mechanical voice began to speak from the air above his head, explaining that 'they' (the 'space intelligences') had found Geller in the garden, and had been 'programming' him ever since. Puharich, the voice said, had been programmed to take care of Uri."

A "relentless succession of miracles" fills the rest of the book. "Objects are always disappearing and then reappearing. UFOs are sighted. The car engine stops and starts again for no reason. Puharich's camera bag is miraculously 'teleported' three thousands miles from New York to Tel Aviv...[All this] leaves the reader bewildered and exhausted and curiously finally turns to a kind of punch drunk indifference."

NOW FOR Puharich's description of his first encounter with a UFO. Sitting in his Hilton Hotel room in Jerusalem, Puharich recalls that he was with Geller in Tel Aviv in the early '70s when the latter suddenly told him that they must get into a car and drive around. Geller insisted that Puharich drive, although the American had no knowledge of the area.

They drove at random for about half an hour. Then, says Puharich, they came to "a sand embankment in East Tel Aviv" and Geller ordered him to stop. They climbed the embankment and saw a round, saucer-like object with something resembling a strobe light. Geller entered the object while Puharich waited outside and photographed it. When Geller emerged, he took Puharich's camera and held it for a while and the film vanished. The rest, as the saying goes, is history, recorded in the annals of the Society for Psychic Research.

Puharich believes he has now perfected a system of communicating regularly with intelligences from outer space. He goes to sleep and leaves on a tape recorder, and when he wakes he finds a mechanical voice has been recorded.

Other communications come through his watch, which starts and stops for no apparent reason. By noting down the times at which it stops and starts, and using a code based on the Hebrew alphabet, Puharich gets his "messages." He tells me he had prior warning of the floods and droughts that have recently been plaguing the planet. This phase will end in 1984, apparently, and will be followed by something worse — sporadic freezing spells of two or three days.

"Somebody is screwing around with the planet," he says, explaining that he means extra-terrestrials.

IN ORDER to check his and other people's prophecies in a methodical manner, he has suggested setting up an Institute for Prophecy in Jerusalem, where people can send in their predictions up to a year in advance.

"We'll set aside those who are wrong and concentrate on those who are right," he says. He appears amused at being told of the Jewish saying that since the destruction of the Temple, the gift of prophecy has been given to fools and babes.

"I think we have entered a new age of prophecy," he counters. "It began in 1947. That was when flying saucers were first reported in large numbers, that was when the UN voted to partition Palestine, and that was when Uri Geller was born."

THE FAILURE of the recent effort to form a national unity government resulted, in some measure, from contrasting perceptions of the West Bank. While the Likud and its partners see Judea, Samaria and Gaza primarily in terms of territory, the Labour Alignment see a large and hostile population. For the Likud, the territories provide security and historic lands for settlement, while for Labour, the Arab population is a threat to Jewish sovereignty and Israeli democracy.

Neither perception is wrong, though each is incomplete. Together, they create a dilemma. This dilemma was highlighted by the Camp David accords and the autonomy which they promised. This autonomy was to provide sufficient political independence to satisfy the local Arab population, but not so much as to threaten Israeli security.

LIKE ALCHEMISTS seeking to turn lead into gold, or geometers attempting to square the circle, many politicians and academics are searching for a formula to separate control of territory from control over inhabitants. This search occupies the contributors to *Governing Peoples and Territories*, a collection of papers and responses presented at a conference held by the Jerusalem Institute for Federal Studies. Many of the articles focus on the types of federal or quasi-federal arrangements which exist in the world and which might provide a model for the future relationship between Israel and the West Bank.

As Professor Daniel Elazar, the editor and chairman of the Jerusalem Institute, notes in his introduction, over 100 examples of autonomy and self-rule can be found in the world. In each, power is divided among various levels of government. However, in many cases, such as the European Economic Community (the Common Market), the delegation of sovereignty is minimal, and the analogy with the nature of the relationship between Israel and the West Bank is very far-fetched.

In those cases which seem more like the West Bank, arrangements are unstable and conflicts frequent. A number of articles deal with these often violent conflicts and with the problems of irredentism in particular. The histories of modern Greece and the Balkans provide particularly useful examples for analysis. In one of the best articles, Myron Weiner explores this history, noting that, like the Middle East,

THE HASKALA, or Jewish Enlightenment, is an example of excellence of a period of intense activity. The dispersed Jewish spirit regrouped itself to revivify a language which had not been a vernacular since the period of the Babylonian exile.

Morris Neiman chronicles these hundred years which have attracted the attention of many scholars. He begins in 1784, when *Ha-Me'assef* (The Gatherer) was first published. Some scholars, however, believe that this periodical, which included book reviews, was first published a year earlier. There is another reason why 1783 would have made a better starting point for Neiman. For it marked the publication of Moses Mendelssohn's *Jerusalem* and also his translations of the *Pentateuch* and the *Prilims*. His *Jerusalem* asserted the right of Jews to freedom of conscience and equality before the law.

The anonymous writer of the



"The Impossible Takes a Little Longer: A History of Israel in Political Cartoons," by Noah Bee (Bloch, \$11.95) covers the ten tumultuous years from the Yom Kippur War to Operation Peace for Galilee. The cartoons were syndicated in the U.S. and Canada by the Jewish Telegraph Agency.

## West Bank dilemma

GOVERNING PEOPLES AND TERRITORIES, edited by Daniel Elazar. Philadelphia, Institute for the Study of Human Issues. 350 pp. No price stated. PLURALISM AND POLITICAL GEOGRAPHY: People, Territory, and State edited by Nurit Kliot and Stanley Waterman. London, Croom Helm, 323 pp. £17.95.

Gerald Steinberg

the states in these regions were formed as the Ottoman Empire declined. The boundaries that were drawn left individual ethnic groups divided. In addition, each state could point to some period of history in which its ancestors ruled much, if not all, of the region. In other words, irredentism and violence were the norms; and any independent Palestinian entity can be expected to behave similarly.

ON THE OTHER hand, Francine Friedman and Fabio Lorenzoni note that Italy and post-War Yugoslavia have successfully developed political structures to accommodate ethnic, religious and political differences. Perhaps something could be learned from these examples which would be applicable to the search for a formula for the West Bank. Alas, upon closer examination, the factors which were responsible for the low level of conflict in Yugoslavia and

Judea and Samaria, a number of Israeli academics, and Emile A. Nakhleh, a Palestinian academic from the American Enterprise Institute, in Washington. While the presence of Israelis and Palestinians on the same panel is noteworthy in itself, the presentations are disappointing.

Vardi's review of Israeli administration in the territories presents a very benign picture of full autonomy for the population, except in areas which are linked to Israeli security. Conflicts over land use and the growth of Jewish settlements, particularly in populated areas, are entirely ignored. In a microcosmic imitation of the broader conflict, Nakhleh fails to acknowledge the legitimate Israeli security concerns in the West Bank and the problem of irredentism. For him, the Israeli presence is entirely oppressive. "The ubiquity and pervasiveness of military occupation are evident to all strata of the population". Of particular importance has been the expropriation of lands.

Nakhleh concludes that only a sovereign state will satisfy Palestinian demands, although there is a realization that some less-than-sovereign political entity must arise as a transitional step. In addition, Nakhleh's work is academically weak. The interviews on which he bases his conclusions do not constitute a proper sample, and the questions appear formulated to elicit particular answers. Instead of being confronted with a theoretical choice between sovereignty and occupation, Nakhleh's sources might have been asked to choose realistically between limited autonomy and federation, or continued occupation. Under these circumstances, autonomy may seem more attractive.

Among the Israeli academics, Shmuel Sandler, of Bar-Ilan University, introduces a novel perspective. He proposes that irredentist conflict occurs under the combined influence of an intolerable irritation and an irresistible temptation to attack. Withdrawal from the territories will lower the irritation but raise the temptation. In theory, there should be an equilibrium point, where enough territory is abandoned to lower irritation, but enough kept to prevent temptation. To be useful, this theory must be developed further and its validity tested against historical cases.

THE ROLE of land and settlements is central to the analysis of political geographers, as is evident in

*Pluralism and Political Geography*. Many of the contributors are busy rediscovering much of political science, but some of the papers are of interest, particularly with respect to Israel's West Bank dilemma. In theoretical discussions and case studies, the influence of geographic properties — such as boundaries, spatial growth and expansion, and physical dimensions — on conflict are examined.

One of the most interesting examples of this approach is presented by Arnon Soffer, from the University of Haifa. His analysis of Jewish-Arab interaction in Galilee notes the contradictory geo-political roles which have their effect on politics. This Arab community constitutes a majority in the hills and the "Little Triangle," and a distinct minority in the state of Israel. However, it is part of a vast majority in the Middle East. Thus, there is pressure to act simultaneously as a majority and minority, and this leads to inconsistent political behaviour. At the same time, however, increased contact with the large Arab population in the West Bank, which followed the 1967 war, has lowered the salience of the minority status, and Israeli Arabs have become more assertive.

THE ANALYSES of other countries and regions provide little hope for solving Israel's West Bank dilemmas. The city of Belfast, in Northern Ireland, is a tragic example of human folly, and the inability to solve historic ethnic conflict. Irish Catholics, like Israeli Arabs, are caught in the minority-majority contradiction. The history of Belfast, in which neighbourhoods are divided between Protestants and Catholics, demonstrates that the theory that common language, communication and daily contact can bring tolerance and peace is merely wishful thinking.

The overwhelming impression from both volumes is that Israel's West Bank dilemma will not be solved easily. Neither federalists nor political geographers appear able to provide a magic formula or philosopher's stone that will allow for a painless resolution. There is no way to guarantee a particular regime or government following withdrawal. However, to maintain the status quo will increase the political weight of the large Arab community. A choice must be made between the risks of continued occupation and of at least a partial withdrawal as suggested in the Alon plan.

Hebrew novel, *Ahavat Syyon* (The Love of Zion) was published in Lithuania. Its author, Abraham Mapu, was criticized by S.D. Luzzatto. To write a novel, he argued, was to indulge in lies and to descend to an unreal world.

Luzzatto was not the only critic to react sharply to the emergence of a new literary form in Hebrew. "Others refuted the argument that the Hebrew novel would enrich the language with new vocabulary. Hebrew, they said, has no need for new words. Who would use them? The Hebrew language was destined to express only ideas, not to deal with everyday matters, and for this purpose there is an ample vocabulary."

IT IS clear that all Hebrew literary criticism before Abramowitz and Paperna was of an extremely rudimentary nature. However, the foundations had been laid for a more developed criticism. At the beginning of the 19th century, Haakala writers began to emerge in Galicia, Poland and finally Russia. A

counterblast would be called "The Voice of the Fool."

Neiman devotes more than half his book to this group. They did a great deal of work defining genres; they distinguished "idealism" from "realism" poets; and they demonstrated an increased sensitivity to language and style. Their "cultural-historic" perspective allowed them a much more balanced view of literature.

The concluding chapter is short on information but includes two important writers, Smolenskin and Gordon, and discusses the new preoccupation with literature rather than the philosophy and the didactic.

This much-needed book gives useful summaries of the important writers in a period of rapid change for the Hebrew language. Each age has its particular demands, and Neiman has described the responses of these critics to them. To paraphrase T.S. Eliot, they responded as well as human frailty allowed.

הכרזה מן האל

## Sarcastic midwives

A CENTURY OF MODERN HEBREW LITERARY CRITICISM, 1784-1884, by Morris Neiman. Klav, New York. 247 pp. \$20.00.

V. Elisabeth Timmons

"News Concerning New Books" section of *Ha-Me'assef* attempted to analyze and discuss aesthetics and critical theory. Although he was influenced by Lessing and by Herder, at times in what he wrote he was more in the nature of a publicist.

Neiman, however, discusses some of the broader aims of the German Haskala: "The brotherhood of man, the acquisition of secular knowledge and the ever-growing aesthetic approach to the Hebrew

language." A hallmark of the early Berlin Haskala was its insistence on Biblical Hebrew, preferably without Aramaisms. Many articles criticized the incorporation of foreign words into Hebrew and savagely attacked poor grammar or style. Raphael Cohen's *Ma'asef Lashon* (A Soothing Tongue), for instance, was censured by Shaul Berlin for its repetitiveness, poor organization and plagiarisms.

IT IS clear that all Hebrew literary criticism before Abramowitz and Paperna was of an extremely rudimentary nature. However, the foundations had been laid for a more developed criticism. At the beginning of the 19th century, Haakala writers began to emerge in Galicia, Poland and finally Russia. A

counterblast would be called "The Voice of the Fool."

Neiman devotes more than half his book to this group. They did a great deal of work defining genres; they distinguished "idealism" from "realism" poets; and they demonstrated an increased sensitivity to language and style. Their "cultural-historic" perspective allowed them a much more balanced view of literature.



IN 1977 an American TV company invited James A. Michener to visit any exotic place of his choice. Michener chose Poland because he was fascinated by its geography and its ideological predicament.

In the following five years, he visited Poland eight times. He studied its customs and history with his usual thoroughness, and planned his novel from a low-flying helicopter hovering over this mostly flat, agricultural land. He was fascinated by the castles, and by the museums with their relics of the Polish past. He visited churches, schools, and industrial zones also, and seems to have fallen in love with Cracow and Warsaw.

Michener had long conversations with Karol Wojtyla, who is today John Paul II. He met the late Cardinal Wyszynski and his successor, Cardinal Hump. He visited Majdanek and other reminders of the Nazi past. During his travels, his Polish hosts indicated to him the ever-present, though well-hidden, Soviet armoured columns that were carefully monitoring the activities of their ally.

Michener engaged a staff of Polish historians and translators to help him in his work. He then began to construct a narrative based on the history of a single, well-chosen, characteristic locality. This was a literary method he had employed successfully in the past. For this new Polish novel, he invented the village of Bukowo, where Buk the simple farmer confronts Bokowski, the man of power, today the representative of the Communist Polish government. The encounter of these two types recurs in successive generations.

THE NOVEL is extremely well-written. Michener handles the romantic elements with his customary flair and attention to detail. The preparation of meats in the 16th century is worth the price of a cookbook. The characters are very much alive, and their situations recall those of the classical Polish historians.

The novel begins with the devastating 13th century Tatar invasion, and unwinds to include the battle of Grunwald, where the Poles defeated their Teutonic oppressors in 1410, the Swedish invasion of 1655, and the splendid victory at Vienna in 1683.



"Chambers of Delight" by Lucinda Lampton (Gordon Fraser, no price stated) is the inevitable sequel to her best-selling "Temples of Conscience," an enjoyable and lavishly photographed history of the lavatory. This time she deals with the put-de-chambre, from its invention by the Sybarites to modern times. Over 80 illustrations are accompanied by an anthology that includes Aeschylus, Swift, Smollett and Dryden. A.B.

## Book of Bukowo

POLAND by James A. Michener. London, Secker and Warburg. 556 pp. No price stated.

Alexander Zvielli

Michener has a section on the downfall of the Polish monarchy, another on the restoration of the republic and on the Battle of the Vistula in 1920 which saved Europe from the Soviet invasion. The opening and closing chapters are about Poland in 1981, and the birth of Solidarity which prompts Buk, the eternal farmer, to demand his own farmers' union. Again he is opposed by Bokowski, who is now the Polish Minister of Agriculture (whose policy is decided in Moscow). There can be little doubt that Michener has succeeded in his misadventure of presenting the Polish past, at least for English readers.

HOWEVER, while no one would

deny Michener his expository gift, he might be expected to exercise a more meaningful choice of subjects, and in provide a more appropriate viewpoint, in an historical novel of such scope.

For why should he describe the fateful defeat by Jan Sobieski of the Turkish Karu Mustafu at Vienna in 1683, without discussing the consequence of this brilliant victory? For Sobieski and his hussars, at the Pope's request, relieved Europe and Christianity of the Turkish yoke but in doing so disturbed the balance of power in Europe. The victory resulted in an enormous strengthening of Poland's neighbours — Austria, Prussia and Russia, who finally absorbed their benefactor.

A selfish aristocracy, powerful magnates, frivolous intrigues, crude materialism, self-righteous rhetoric, the self-aggrandizement of politicians, destroyed Poland. Its ruling class controlled the king, maintained the right of an individual to

abstract the will of a community, to conspire against authority and vilify his opponents. In this connection, Michener has little to add to what is already known. But he fails almost entirely to describe the real forces which held the Poles together for over a century of foreign occupation.

FOR IT wasn't the Polish kings, or the French-speaking aristocracy living abroad, and their retainers, who moulded the character of the Polish nation. Nor was it the oppressed peasantry, living at a bare subsistence level, or even the clergy in this predominantly Catholic land. By the end of the 18th century, the Poland that Michener so admired had vanished forever. It was replaced by a new Poland. A small group of Polish intellectuals, writers and social reformers living in cities kept the Polish flame alive. They included such great poets as Mickiewicz and Slowacki. And the three uprisings of 1830, 1848, 1863 eventually moulded the Polish character. Michener does not deal adequately with this period. And he over-simplifies the role of Tadeusz Kosciuszko, the general who contributed so much to American independence, and who was one of the initiators of the Polish social revolution.

MOREOVER, Michener seems to have been unaware that Berek Joselewicz and his Jewish legion fought in Kosciuszko's army. Adam Mickiewicz had later compared Poland to ancient Judea, and worked for the creation of a Jewish force which would help to establish Polish independence. Jews and their millennium-long contribution to Polish history seem entirely absent from Michener's novel. They did more than lend money or make music. They too worked for Polish freedom, and in the epoch which Michener almost entirely ignores.

Michener fails to mention King Kazimir the Great, who never fought great wars, but found a Poland of wood and bequeathed a Poland of brick, according to the popular saying. Kazimir understood that the Jewish settlements in Polish cities prevented a fresh influx of German craftsmen. He granted them more privileges for he understood their importance for commerce. Jewish merchants conveyed

their wares on the Vistula to the port of Gdansk, at the time when Poles themselves largely ignored their only outlet to the sea.

At this point I will allow myself a reminiscence. The legendary Count Paniatowski hid in the village owned by my family when he was pursued by the Russians, and this episode is recorded in Polish literature. My great-grandfather would jokingly observe that since that time blue eyes and blond hair have been a recurring family characteristic. The same great-grandfather fought in the Polish uprising of 1863, and was exiled to Siberia. All his possessions were confiscated, and he never returned from exile when Poland regained its independence. He lost all his forests: this was not the treatment afforded his Polish gentle comrades.

This little episode illustrates that Polish anti-Semitism was not just imported from abroad. It was a weapon employed by a new generation of liberated Polish merchants, officials and academics who, with the encouragement of a semi-fascist government, took advantage of their Jewish compatriots. The Polish republic which rose from the ashes in 1917 was soon taken over by those who had exercised power before, and who quickly forgot their past mistakes. It was a grave disappointment for all the minorities — Ukrainians, Byelorussians, Jews, Lithuanians and others. And it was one of the reasons why the republic perished so quickly.

Michener's gravest mistake is his belief that it is the farmers who will determine the country's future. It is true that they are a strong stabilizing element, but again it will be the urban intelligentsia and students — the core of Solidarity — who will provide the base of a national movement struggling for civic freedom.

POLAND'S grave crisis is not entirely due to its domination by its Russian neighbour. The entire nation is in a state of disillusionment and apathy, and finds refuge in prayer. Michener, with his sharp eye, should have observed that representatives of the tiny remnant of Polish Jews are among the leaders of KOR, the Social Self-Defence Committee fighting for the rights of workers and the intelligentsia to organize themselves.

to be swallowed up in that neighbouring state, enlarged now to its natural frontiers. Why, there are even some unnatural people among these Christians who "liked to pretend that they were not Arabs."

WITH A few obvious name-changes, but little else, this is the sort of argument that can be, and often is, made for the unification of the British province of Ulster with the Republic of Ireland. It is the sentimental and unthinking argument of those who think that unity equals uniformity, and that it must be good to have the latter folded on you, especially if you happen not to want it. It is not of very much help in understanding, or proposing realistic explanations for, such problems as those of Lebanon (or, for that matter, of northern Ireland).

The book does contain, nevertheless, some useful understanding of the Lebanese situation. It is argued, for example, that the confessional system of the country's National Pact built confessional differences into the structure as a permanent feature of the country's political life. The result was to

solidify divisions rather than to weaken them, and to make the final collapse more rather than less likely an outcome.

This is a welcome point to make, but it is then all the more disappointing, after the realization of it, to come upon a statement like "Thus the leader of an Arab country not only supported foreign aggression against another Arab country but wished it had gone further." Apart from the question-begging implicit in the use of the term "Arab" in connection with Lebanon, this statement does not suggest an incisive analysis of real political situations. It is true, as Gilmour points out, that the Christians were forced by the Syrians to state in one document that Lebanon was, among other things, an "Arab" country, but, as he points out as well, they did not like doing so. He might well have considered the possibility that the reason for their unwillingness was the desire to avoid the facile sort of analysis which Gilmour himself brings to bear on the vexed question of the ethnic identity of non-Moslem Arabic-speaking inhabitants of the Middle East.

THERE IS something very wrong about this book on Kissinger's service in the first Nixon Administration as National Security Advisor.

Here we have a renowned journalist, Seymour Hersh, who made his reputation by revealing the truth about My Lai and some of the CIA's misdeeds — a "truth seeker" — using hushed sources of information of various kinds to achieve one goal: crucifying Henry.

I am no admirer of Kissinger as a human being, and think the late Nahum Goldmann hit the nail on the head when he said "Kissinger is a brilliant man but his brilliance is overshadowed by his bad character." Yet Kissinger's striving for power is no crime (show me one man or woman in politics who does not seek power) while his success in gaining and wielding it may be considered as proof that he had mastered the art of survival in the far from savoury Nixon Administration. If he hadn't, he would have gone down in history as little more than another brilliant Jewish political science professor.

It is known that Kissinger is a double dealer. I personally encountered this trait of his when I worked with the late Yigal Allon. Face to face, Kissinger flattered Yigal, and had many nice things to say about him, in public after his death. Yet, on other occasions, persons who were not necessarily intimate friends of Kissinger's heard him sing a different tune.

However, none of this justifies crucifixion, especially since it could lead to canonization, and Kissinger is certainly not deserving of that. I am sure that a serious, unbiased biography of Kissinger would present him neither as a saint nor a devil, but rather as a brilliant and ruthless man who knew how to manipulate the system, and through backstairs diplomacy secured many important international agreements which could never have been arrived at in conditions of open diplomacy.

IT COULD BE ARGUED that the Vietnam peace agreement was all wrong, or could have been achieved



The work of the young Israeli cartoonist, Ori Hofmekler appears in many international journals. "Anshei Hofmekler," the Hebrew edition of "Hofmekler's People," reviewed in the "Post" last March, has now been published by the Domino Press, Jerusalem, at IS1200.

## A case of overkill

KISSINGER: The Price of Power by Seymour M. Hersh. London, Faber & Faber, 698 pp. £15.

Susan Hattis Rolef

several years earlier; or that the SALT-I agreement was the product of catastrophic ignorance on Kissinger's part concerning the real issues; or that the 1974 Disengagement Agreement, between Syria, Egypt and Israel, and the 1975 Israel-Egypt Interim Agreement, were poor substitutes for a Rogers Plan imposed several years earlier. However, all these objections are merely speculation in the light of the fact that, after years of stalemate on all issues involved, Kissinger did get something done. He achieved an imperfect, but nonetheless impressive, breakthrough.

Why Seymour Hersh, the "truth seeker," chose Kissinger as a target, should probably be discussed by a

psychiatrist rather than a student of international relations. My first reaction was Jew versus Jew — no guy would have dared write such a book as this about a Jew. He would have been called a rabid anti-Semite. Nevertheless, I shall dare to make some observations about it.

The hero in the fictional *The Spike*, by Arnold de Borchgrave and Robert Moss (Weidenfeld and Nicolson, 1980), is Robert Hockney. It is believed that this character is based on Seymour Hersh (see for example, Rael Jean and Eric Isaac's *The Coercive Unplugs*, Regency Gateway, p. 253). Now, even if we reject the implication in *The Spike* that Hockney (Hersh) was manipulated by KGB agents, the book treats a phenomenon often encountered not only in the U.S. and in Europe but in Israel also. It is what occurs when liberal or left-wing individuals fight for good and honest causes — against political, economic and

social corruption; against superfluous wars; against avoidable pollution — but lose their perspective and end up acting in ways, and using means, that are often as corrupt, avoidable and damaging to democracy as the evil trends they are fighting. Now, just as the CIA and corporate business are not *per se* enemies of democracy, liberal and leftist intellectuals are not *per se* its enemies either. But they can all be corrupted (back to Aristotle), and what Hersh has done is corrupt. For he offers as objective truth the views of those enemies and critics of Kissinger (there are certainly many) whom he tirelessly interviewed. Kissinger's crime is that he belongs to the Establishment and manipulates it successfully. He is attacked from the left, from the right, and below the belt, but it is impossible to draw a coherent picture of what Hersh believes a "good guy" should have done and achieved. One may conclude that perhaps he has no such views.

I HAVE not read reviews of Hersh's book though I gather from those who have that many reviewers with aren expertise found fault with his reporting of facts. I too have detected inaccuracies, none directly concerning Kissinger, but all demonstrating Hersh's disregard for factual accuracy. I set them out below:

"The West Bank and the Gaza Strip were teeming with settlements and refugee camps holding hundreds of thousands of Arabs, many of them Palestinian refugees from the 1948 and 1956 Israeli-Arab Wars" (pp. 214-15). 1956 refugees? The only ones I know of are Egyptian Jews.

"...Menachem Begin, who in 1969 was a minority member of the Israeli Parliament..." (p. 219) Begin was a member of the Cabinet in 1969.

"Some of the most intransigent Israeli leaders in 1969 had illegally emigrated to Israel as passengers on overloaded ships that eluded British blockades after World War Two" (p. 219). Why? None!

Hersh writes the following about

the three hijacked planes made to land at Zarka in September 1970: "A compromise, in which Israel played a key role, was eventually worked out and the hostages were freed. Israel agreed to release 450 Palestinian prisoners in return for releasing the hostages in small groups" (p. 217). This is pure fiction. Hersh's "facts" about Brandt's *Ostpolitik* are just as solid: "Brandt had been elected Chancellor in September 1969, and immediately set out to reduce his campaign promise to accept the postwar division of Germany as permanent and to negotiate final peace treaties with the East" (p. 415). Yet Brandt never advocated or accepted the permanent division of Germany, and the West German policy is that the final status of Germany and Europe will be determined some day in a final overall peace treaty. To date there is none.

Again, Hersh writes: "...the pending ratification of Brandt's peace treaty between the Soviet Union and West Germany (May 1971) which established diplomatic relations between the two nations..." (p. 337). There was no peace treaty, and diplomatic relations between the Federal Republic and the Soviet Union, were established in 1955.

A Latin American expert (who happens to be a left-winger, and highly critical of what Kissinger wrote in his memoirs about Chile) informs us that Hersh's two chapters on Chile are as sloppy as those on the Middle East and Berlin.

It really seems a shame that such an intelligent and hard-working man as Hersh should have invested so much time and energy in this sort of hook, and will thereby lose much of his credibility with so many people who approve his past crusades. Abba Eban, for instance told me that, after reading this book, he wrote to Kissinger to say that the book was too vicious to justify a reaction on Kissinger's part. I'm sure that if Kissinger had decided to crucify Hersh, he would have done it more precisely and thoroughly.

## Doorstep Ulster

LEBANON, THE FRACTURED COUNTRY by David Gilmour. Oxford, Martin Robertson. 229 pp. £9.95.

David Wasserstein

allying themselves today with the enemies of yesterday in the unending struggle for power and profit. One feature, amid the corruption, the private armies and the rest, remains fairly constant: the Christians' determination as a group to retain the upper hand in the country even when they no longer had a majority there.

NOT SURPRISINGLY, such a system has not always worked out. The blame for this is placed, not at the door of the Palestinians, whom Gilmour sees as essentially a catalyst in the development of the cycle of violence in Lebanon, nor at the door of the Syrians, whom he sees as suffering from "perfidious, ill-considered" of war with a

"pathologically anti-Arab" Israel. Rather, the main villains of the piece in this analysis remain the fashionable ones of the moment, Israel and the Lebanese Christians. Israel, with her constant interference in a neighbouring country (even before the invasions of 1978 and 1982), and the damage which her actions did to the south, and to the rest of the country, her support for the Christians, and her fanning of quarrels between different Lebanese factions, is responsible, in Gilmour's view, for a good deal of the trouble.

But the Lebanese Christians are still more responsible. They stubbornly refuse to admit what is so obvious to Gilmour, that they are actually Arabs (although Gilmour attributes to them an "Aramaic" origin), and that their country is part of the "distinct historical, cultural and geographical entity" that is Greater Syria. They are unwilling to lose the privileged position they have enjoyed for so long.

to be swallowed up in that neighbouring state, enlarged now to its natural frontiers. Why, there are even some unnatural people among these Christians who "liked to pretend that they were not Arabs."

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MUCH OF what we perceive as image poetry is often not much more than character assassination, inspired by little more than mere jealousy. This is only one of the facts that emerges from this mammoth and much-praised autobiography, now published in paperback. It is also a very quirky work, written in what one can only describe as curiously unflattering English, a defect the more noticeable in an author who frequently looks down his nose at the prose style of others.

There are other drawbacks. Seymour-Smith is personally beholden to Graves, a close friend, in many ways. He was once employed to tutor a son, while his wife worked for Graves as secretary-editor on several projects. He is reserved, sometimes even dreadfully arch, about many aspects of an old friend's turbulent life, so at the end of the book we are still left in the dark about questions even more important than why Graves jumped out of a lower-floor window when his muse-nemesis, the dreadful Laura Riding (nee Reichenhuth, Gottschalk) jumped out of a higher one, in a nearly successful attempt to kill herself. It is still not clear to me what Graves was trying to achieve by jumping at all.

Seymour-Smith also falls into the error of assuming that his reader has read every one of Graves' in-

## Succession of muses

ROBERT GRAVES: His Life and Work by Martin Seymour-Smith. London, Abacus-Sphere Books. 623 pp. £4.95.

Meir Ronnen

numerable published prose works and discusses some of them without introducing sufficient explanation for the benefit of the reader who has not.

GRAVES HAD a sexually frustrating first marriage. He emerged from it a romantic idealist. The author is good at showing us just how much Graves needed his succession of muses to stimulate the output of love poetry on which much of his reputation rests. A number of these muses appeared after he had stopped writing love poetry to his second (and evidently long-suffering) wife Beryl, who seems to have stood by him through thick and thin, blonde and brunette, throughout their long lives. The protective author is at pains to emphasize that the muse-liaisons were largely platonic, but details are not forthcoming and several inamoratas are referred to only by

their first (possibly invented) names. THIS IS far from being a hopeless book, however. Seymour-Smith is superb at correctly chronicling the long, long Who's Who of man and women who came in and out of Graves' life — from Jacob Bronowski to Ava Gardner — and how and where many of the vast cast of characters crop up in various poems.

The best and most revealing picture to emerge is that of the writer as a journeyman, hacking away at innumerable projects in order to support two families, assistants and hangers-on. For a man hard up for much of his life, Graves seems to have been a soft touch.

The tough, blunt ex-Captain war-horse could also be easily led by the nose. One could cry at the treatment he received (and gladly put up with) from that arch-manipulator, the sometime-poet and pamphleteer Laura Riding, who milked him for all he was worth in every sense before deciding to leave him for someone else (one of the best things that ever happened to Graves). Seymour-Smith is as kind as possible to Laura, the literary climber with the face of a witch; for there were evidently many times when

she brought Graves much-needed love and intellectual stimulation and expressed genuine care for him.

Graves had much to do with Jews and was particularly taken with those who nurtured their intellects in their Jewish heritage. His friendship and collaboration with Joshua Podro led to his then controversial presentation of an essentially Jewish Jesus, something now quite widely accepted by both sepharim and many churchmen. He worked with Raphael Patai on *The Hebrew Myth*; admired Moses Hadas and Roman Jakobson; and rescued his German-Jewish assistant from deportation back to Nazi Germany. He also admired Ben-Gurion (who doesn't figure in the enormous index of names) and on his sole visit to Israel in 1959 took an early morning walk with the old man, discussing the Greek myths. He prized a rug from Sde Boker he received from B-G.

Graves had come to Israel to get background for a musical on Solomon and Sheba, for which a Jewish impresario had commissioned him to write the book and lyrics. Graves enjoyed the task. Everyone thought it a "great" script — except Lena Horne, who was to have starred in it. The project petered out.

In the event, all that came out of Graves' Israel-visit was an article in *Holiday* magazine. "I discover

Israel." The poet also gave a public lecture on the pitfalls of his craft at the Givat Ram campus; it was a restrained performance and one felt he was simply discharging an unwelcome duty to a nevertheless enthusiastic audience.

GRAVES IS known throughout the world as a novelist, the man who gave us *Belshazzar* and *Claudius* (so successfully presented on television in the winter of Graves' life; he saw only the first two episodes during a visit to Britain) yet he stopped writing novels as soon as possible. Seymour-Smith goes along with the Graves' own insistence that only his poetry carries weight, that his prose, from *Gondy To All That* to *King Jesus*, had something to say; that his translations of classics were original, but that the novels, however well done, were merely bread and butter. But it is difficult, after all, to pick at Seymour-Smith's contention that Graves is the great love-poet of this century.

Katherine Hepburn recently remarked that all there is to life is love and work. For Graves, one was difficult, if not impossible, without the other. And in his old age he could still write:

With you for man and sail and flag,  
And anchor never known to drag,  
Death's narrow bed appresses me,  
Looks not unamiable to me.



**MYNICS VIEW** the psychic sciences as the professional provinces of shyshers. No one needs a diploma to set up as a fortune teller. All of us are born with certain intuitive abilities, but few of us bother to develop them to the extent of being able to predict the future. The true psychic can make accurate predictions without the use of astrological charts, tarot cards, palm prints, crystal balls, coffee grounds, tea leaves, melted candle wax or any other medium which serves as a bridge between reader and seer of fortune.

But because intuition in itself is so tenuous, most people gifted with psychic perception choose to exercise their skill through some bridge with which they can make tangible contact with their subjects. How much significance can be attached to any specific medium, no one knows. Although there is a relationship between astrology and palmistry, there are palmists who cannot fathom the intricacies of astrological charts and astrologists to whom the numerous patterns of the hand are meaningless. Similarly, coffee readers who are completely on the ball when analyzing the sediment of Turkish coffee are totally baffled when confronted with tea leaves.

A really good psychic masters several media, to overcome the obstacle of cloudy vision. Where intuition doesn't work in one field, it may in another.

Throughout recorded history, people have been fascinated by psychics. Kings and statesmen have had a childlike dependence on their personal star-gazers and prophets.

Yet, with all this, the element of doubt remains. The proof-oriented scientist is not satisfied with the number of instances in which a psychic has given a correct reading. His focus is on the number of inaccuracies. It is irrelevant to point out that psychics, like the rest of us, are fallible. What concerns the scientist is that there are no absolute principles to back up the different psychic sciences. Consequently, the very

## Mirror to the psyche

**APPLIED HANDREADING** by Arnold Holtzman. Toronto, The Greenwood Chase press. 213 pp. No price stated.

Greer Fay Cashman



thought of any linkage between psychic and science is horrific.

**NONETHELESS, THERE** is sufficient evidence to suggest that at least some branches of psychic media deserve to be legitimized. Palmistry falls into this category. Admittedly, there are still vast gaps of knowledge on the origins of palmistry, but the ground rules for reading palms are well defined, to the extent that any good map reader can, without too much effort, become a competent palmist.

Just as mind formations, with all their grooves and ridges and colouration of the soil, tell us a lot about any given area, so the hand tells us about the character, health, intellectual potential, emotional maturity and many other factors of a human being.

Arnold Holtzman firmly believes that applied handreading can become a valuable diagnostic medium of analysis in clinical psychology. Holtzman researched and tested his theory for many years prior to embarking on his book. In the process of writing it, he compiled so much evidence that the

manuscript took seven years to complete.

In the preface to this remarkable, well-written and admirably illustrated book, Holtzman asserts that "the hand as a diagnostic medium is a window to man's human expressions that can be provided by any test or group of tests so far devised." With the aid of 313 photographs, palm and finger prints of male and female subjects of different age groups and backgrounds, Holtzman convincingly explains his theory. The reader is given some insight into the subjects' case histories, together with, in each instance, a reading of specific signs in the hand of the subject under discussion.

To generalize here about the significance of the length and shape of fingers, or any aspect of the palm, is to do a disservice to Holtzman's painstaking work because, as Holtzman himself points out, the overriding rule in handreading is that "everything modifies everything else." More often than not, a behavioural pattern will be the sum total of individual stories, many of which will directly contradict the other.

What is particularly interesting about this book is that Holtzman does not confine himself to studies of adults but begins with the hands of infants, in which everything "speaks of dependencies." From this base, he traces the progressions of adolescents and adults, observing that certain features found in the hand of an infant should be foreign in the hand of an adult. When they do appear, they are signposts to arrested development.

**ALTHOUGH THERE** are many similarities between the left and the right hand, there are enormous differences, not always visible to the naked eye, but clearly discernible in

palm prints. Holtzman stresses the importance of establishing whether the subject of a reading is left- or right-handed because the dominant hand, the hand which takes initiative, is the one with immediate potential, and the other, the passive hand, is the one with immediate references. The dominant hand indicates the subject's capabilities, whereas the passive hand relates to the subject's vital references, which may be genetically determined needs, attributes and tendencies, or conscious and subconscious patterns conditioned by learning and experience.

Not only the patterns of the hands are of relevance to the clinical psychologist. The texture of the flesh indicates a great deal about the subject's reservoirs of energy. A hard hand indicates enormous physical energy; a soft hand identifies the subject as lacking in physical energy and having a dependent personality.

To the astute reader, the hand is virtually a flawless mirror to the psyche. It reflects ambition, egocentricity, sex drive, will-power, idealism, vulnerabilities, suicidal tendencies, intellectual abilities, power of concentration, temperament, discipline, insecurity — in fact everything which is part of the psychological make-up of the human of the species.

It is to be hoped that Holtzman will be taken seriously by clinical psychologists and that his considerable contribution to studies in this field will be given, at the very least, the benefit of the doubt. Those who would reject his ideas should consider how many medical and scientific discoveries were first dismissed but have since become basic text book material. Clinical psychologists, who may not at all points be fully convinced by Holtzman's findings, nonetheless owe it to themselves and their patients to utilize his system of analysis in tandem with more accepted practices. Eventually, it may replace them and provide a shortcut to psychological therapy.

Michelle Cameron

## Good old days

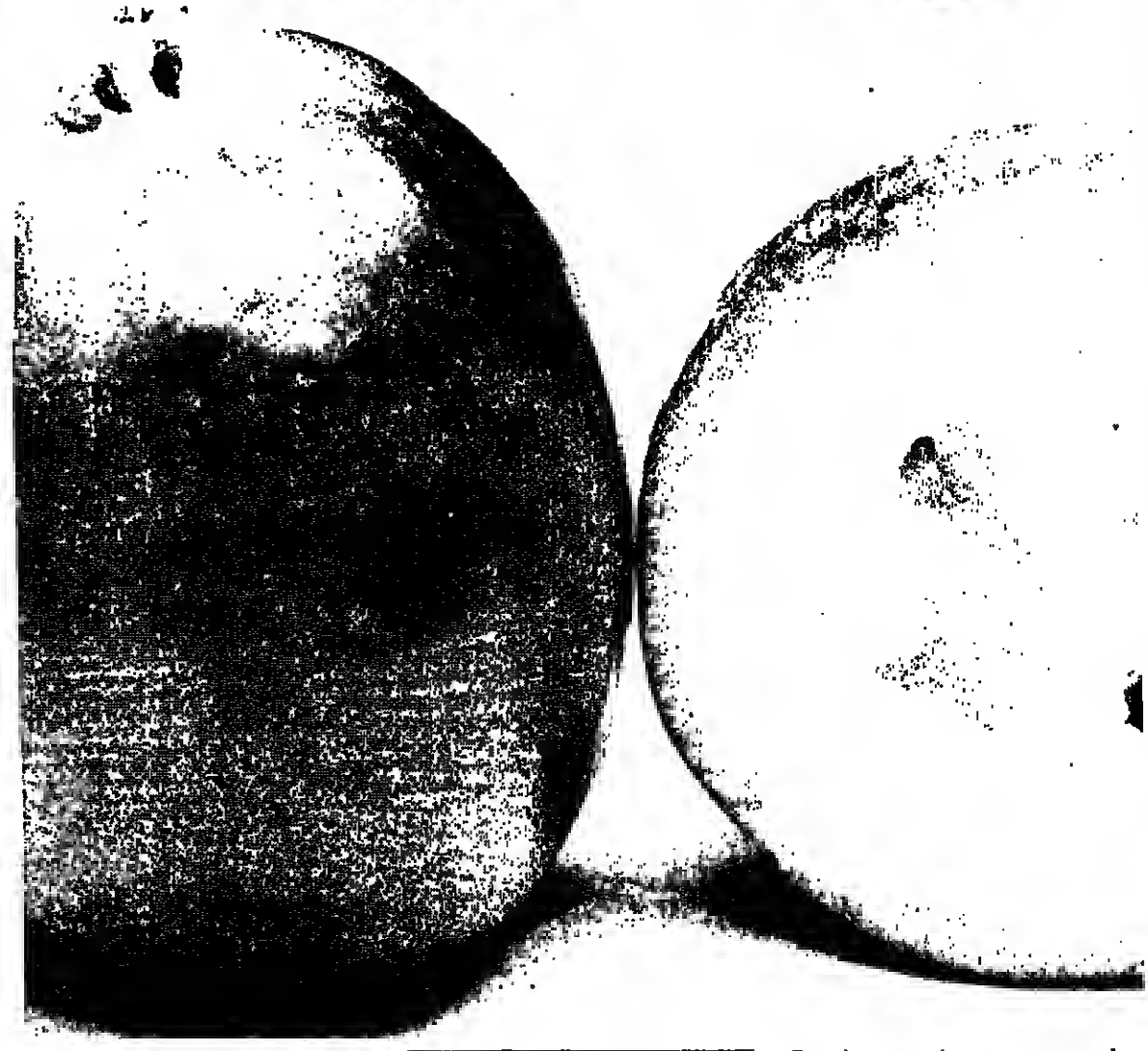
**O. HOW THE WHEEL BECOMES IT!** by Anthony Powell. London, Heinemann. 143 pp. £6.95.

**CAPTURING** a sense of how things seemed to have been and contrasting them with how they really were give *O. How the Wheel Becomes It!* its special flavour. Shadbold, a fairly successful literary man who began his career back in the roaring Twenties, is approached to edit an old friend's diary. His memories of Winterwade, and the diary's descriptions, do not quite coincide. Shadbold is especially disconcerted by Winterwade's illicit week-end in Paris with an old flame of his own — and how much more disconcerted he becomes when this old flame turns up just in time to turn a television interview into a nightmare!

Powell's description of an elderly man, who desperately tries to cling to his memories and has them rather ruthlessly torn from him, makes a very satisfying intellectual novel. For those unacquainted with England of the Twenties, the indirect picture painted here is extremely edifying. The portrait of the correct, rather pompous and prudish Shadbold is only overshadowed by that of his old flame, once Isolda Upjohn, now the exotic and slightly impure Mrs. Abdullah. Interviewed on camera with him, Mrs. Abdullah inadvertently destroys Shadbold's peace of mind, by undermining memories he once considered his own.

This is not an easy novel to get into but, once immersed, the reader finds himself entranced by the slightly sad, nostalgic overtones that pour old Shadbold's memories evoke. Powell's skill lies in investing the present with a sense of the past. It is this skill that makes *O. How the Wheel Becomes It!* a very special book.

# The joys of Feijoa



**RETURNING HOME** from abroad, one cannot help but notice the abundance of fresh fruits and vegetables here at very low prices compared to England or most of the U.S. in winter time. Especially if one frequents our open-air markets, the profusion of low-cost and tempting produce is overwhelming. Our favourable climate is a major reason, of course, but we mustn't forget the long, arduous process of agricultural development and market acceptance. Avocados and persimmons were not always everyday fruits here, and even the ubiquitous citrus required gradual acclimatization before it became commercial.

Few of us are putting feijoas into our market baskets, but this may just be a matter of time. The average urban consumer probably couldn't even identify a feijoa (pronounced fay-joy-a) and wouldn't know what to do with one. Those Israelis who know it best are the residents of villages and towns of the old Yishuv, where the feijoa plant was introduced in the inter-war period as a decorative hedge for private gardens. Its green fruit was tasty, but too small to have commercial value.

The feijoa fruit itself is not very beautiful to look at. It is egg-shaped, egg-sized or larger, and remains green even when ripe. It has a natural white wax on it, which some people mistake for a chemical spray, even though this is one of our few fruits which is not sprayed with pesticides at all.

It belongs to the same family as the guava, but has none of the guava's strong odour. Some people call it a "pineapple guava," as the sweet-and-sour taste of the pulp is vaguely reminiscent of a mild pineapple flavour. The pulp is soft and tender, and can be scooped out with a spoon. Or the fruit can be peeled and eaten like an apple (the thin peel is too sour to eat).

**FEIJOA** came originally from South America, and there is some dispute as to whom it is named for. My press release says it was a natural-science museum curator in Washington, while the Oxford Dictionary credits a 19th-century Spanish naturalist. The plant was taken to Europe in the latter part of the last century, and later in California, where there were abortive attempts to grow it commercially.

Today, with 1,000 dunams already planted, Israel hopes to become the first country to bring the feijoa to the European marketplace. The Fruit Production and Marketing Board, we were told at last week's press conference intends to introduce it as an "exotic" fruit at high prices, but hopes that it will eventually become a popular-priced fruit.

**FEIJOA** is available on the local market — at Tnuva Hypermarkets, at the fancier greengrocers in major cities, shops around Tel Aviv's central bus station and in some open-air markets. The retail price ranges widely — from IS150 to IS400 a kilo, depending on the size of the fruit, although there is no difference in flavour between those that weigh only 40 gm. and those that reach as much as 250 gm.

A ripe feijoa should be slightly soft to the touch, like an avocado. Feijoas are not picked from their shrub-like trees, but fall to the ground when they are ripe and, unlike most fruit, they don't continue to ripen once off the tree, so avoid any rock-hard ones.

**DEVELOPING** a tasty feijoa large enough to be commercial was the main obstacle in their production as an agricultural crop. The first feijoa plant was reportedly brought to this country in 1919 by a Petah Tikva veterinarian, Dr. Farber, whose hobby was gardening. In 1953, an agricultural teacher and horticultural plant researcher named Ephraim Shor settled on a nearby moshav and planted some feijoa shrubs in his garden. Proudly taking a small, 50-gm. fruit to school in his lunchbox, he was surprised when a fellow teacher bragged that his feijoas grew to 80gm. Shor began thinking: if only we could reach 100-gm. per fruit perhaps it would have commercial value.

## MARKETING WITH MARTHA

plantings, while the others were planted only in 1979-80.

A commercial advantage of feijoas is that the fruit is very stable in storage and shipping. At home, it will keep unrefrigerated for at least a week, and can be refrigerated for up to two months.

The feijoa has the distinction of being the fruit with the largest iodine content, twice that of its nearest rival, the persimmons, and is also rich in Vitamin C.

Most people will eat feijoas plain or in raw fruit salads, but they can be made into a sauce (like applesauce), mousse, or a variety of cakes. They can also be added to a fruit-and-wine punch — along with some slices of bright green kiwi and star-shaped yellow carambola. If you really want to impress guests with your knowledge of our exotic subtropical fruits.

**AWAITING ME** when I came home was a message from the general manager of a firm called Alutherm Ltd., who had read my article about tin cans, aluminium and recycling. Jerry Goodman, a post-Six-Day-War immigrant from the U.S., heads a company which works exclusively at recycling aluminium waste for export. He says there is a use for our used aluminium foil and dairy-product container lids — if only the collection could be organized properly. And he suggests that the schools or youth movements, or both, be the ones to do it.

Alutherm, located in Mishor Adumim near Jerusalem, is a daughter company of Israel Can Co. of Petah Tikva. According to

aluminium scrap per month — from dirty product lids, inner seals of coffee tins, foil wrappings, and screw-off tops of soft-drink bottles. He thinks that schoolchildren should be organized, either through the schools themselves or the youth movements to collect the aluminium from households and store it until enough accumulates to make a pickup worthwhile for the company.

He says Alutherm would pay going market rates, and while he would not commit himself to a specific price per ton, he estimated that an energetic school or youth club could earn itself the equivalent of perhaps \$1,000 in cash or equipment per year with such a project.

While individual household collections are too small to be viable, families can join in the effort by making a haul out of their aluminium waste and having the fun of watching it grow. Incidentally paper-bucked foil such as that in cigarette packets should be discarded.

Goodman told me his great-grandfather was one of the many Jewish "junk" dealers of his time in the U.S. The family scrap-iron business developed in Springfield, Mass.

Himself the father of four, he believes it is very important to teach children in this resource-poor country to save re-usable materials, and he is hoping for a positive response from teachers, principals, Education Ministry officials, and youth movement leaders to his proposal for collecting used aluminium. He can be reached through Alutherm Ltd., P.O.B. 4117, Jerusalem.

**THE ISRAELI Standards Institute**, generally a staid and stolid body, has begun putting out bright and peppy news releases on matters of interest to the general consumer public. The first announced the recent publication by the Institute of "Israeli Standard No. 1203 — Fried, Deep-Frozen Potato Strips," or in everyday slang, commercially-made chips. The standard covers all aspects of their manufacture and distribution, including tests to make sure the frying oil has not been used for too many batches. Under the standard, chips must be made from whole, ripe, healthy potatoes, which have been washed and peeled. The finished product is required to be kept at a temperature of -18 degrees Centigrade at all stages of storage, transport and marketing.

The standard is not, however, mandatory. So far the only firm which has applied for and received permission to display the *lav reken* (standard emblem) is the biggest in the field, Tapud of Sha'ar Hanegev, for its chips called Tapagan.

Our four-legged friends are also benefiting from the Standards Institute these days. At the initiative of the manufacturer of Bonzo dog food, the Institute has adopted "Specification 234 — Dry Food for Dogs," which covers its raw materials, composition, bacteriological count, packaging, weight and labelling. The Bonzo product has been authorized to display the Institute's "supervision emblem" (*lav hashgaha*). For all practical purposes, this is the same as a *lav reken*, only based on a specification, which is somewhat less formal than a standard.

Institute technicians who tested Bonzo say that, in comparison with the sanitation level of some of our food products for human consumption, its level is very high indeed.

Martha Meltsel

**Center for Conservative Judaism**  
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ers pleased to announce  
that on Tuesday evenings, beginning January 3, 1984  
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will recommence teaching two courses, on a regular basis:  
7 p.m. — Selected Readings from the Writings of Malmonides  
8 p.m. — The Book of Daniel: Narrative and Revelations

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The Foundation of Masorti (Conservative)  
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Invite all overseas visitors to a free half day  
tour of Jerusalem to discover the world of  
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**EVERY WEDNESDAY at 8.30 a.m.**

Tour starts from the Shoham Institute 6 Balfour St., Jerusalem.  
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Registration and further information:  
Benda 02-631303; 02-687404 between 8.00 a.m. and 2.00 p.m.

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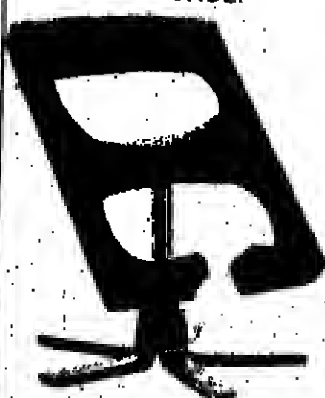
# EXHIBITION

## NORWEGIAN DESIGN WORKSHOP

STAND IN  
adjustable head-rest for individual  
comfort.



BALANS MASKULI



BALANS VARIABLE —  
tested in many countries and found  
to help relieve pain in the back,  
neck, hip joints and upper legs  
associated with long periods of  
sitting in a conventional chair.

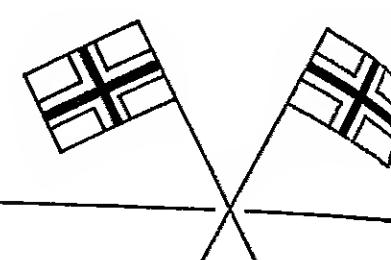
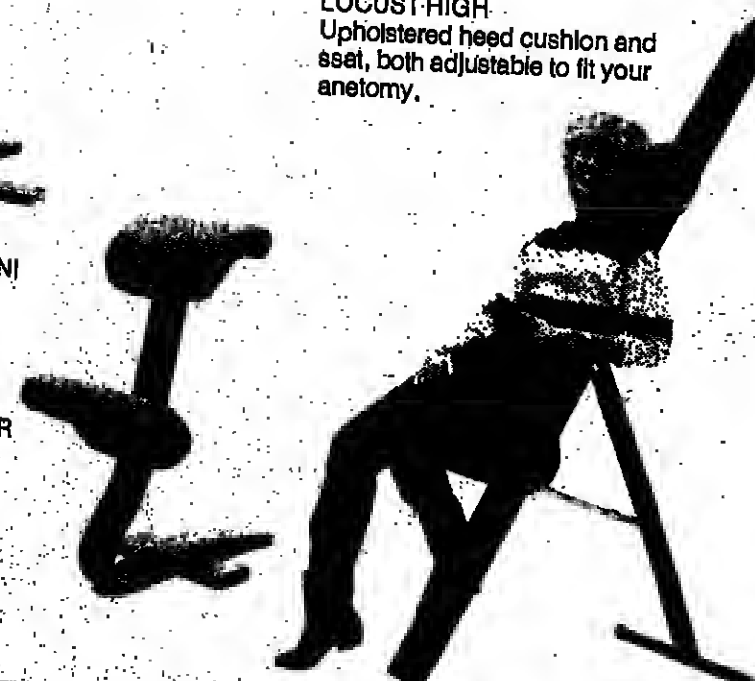


BALANS FEMINI



Diagram indicates stress which  
often arises from the accepted  
sitting position, contrasted with the  
natural position assumed sitting on  
'BALANS'

BALANS RIDER



For over half a century the fine  
quality and functional design of  
Scandinavian furniture has made it  
a leader in contemporary design.

New explorations in Scandinavian  
living are now taking place and a  
totally new concept is emerging.  
They call it an alternative approach  
to sitting — "BALANS", a new  
development in posturally correct  
sitting, they are chairs you sit on...  
not in.

Norwegian designers collaborated  
with doctors and physiotherapists  
to create the sitting position that  
eliminates the cramped hunched-  
up posture that causes back and  
muscle complaints.

Westnøfve gave free reign to three  
Norwegian architects, Svein  
Gusrud, Toretein Nilsen and Peter  
Opvick who broke through this new  
frontier of alternative sitting.

Are they chairs? Are they sculpture?  
Are they great art forms? Take time  
to experience the Norwegian  
Workshop and allow the greatest  
design... your body... to benefit  
from this collection. Let your  
fantasy guide you into an adventure  
your body will never forget.

Worldwide the 'BALANS' is now  
used in homes, schools, offices  
and institutions.

The exhibition is sponsored by the  
Norwegian Government, Danish  
Interiors, Israel and Westnøfve and  
Ekornes, 2 leading Norwegian  
furniture manufacturers.  
Thousands of Israelis have already  
visited this exciting exhibition at  
Danish house, 104 Jabotinsky  
street, Ramat Gan. Exhibition  
hours-Sunday, Monday and  
Thursday 9.00 to 19.30 hours;  
Tuesdays and Fridays 9.00 to  
13.30 and Wednesday from 9.00 to  
21.00 hours.

'BALANS' models are also on view  
at all Danish branches throughout  
Israel.

**DANISH**

Danish Interiors, Israel  
104 Jabotinsky, Ramat Gan

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